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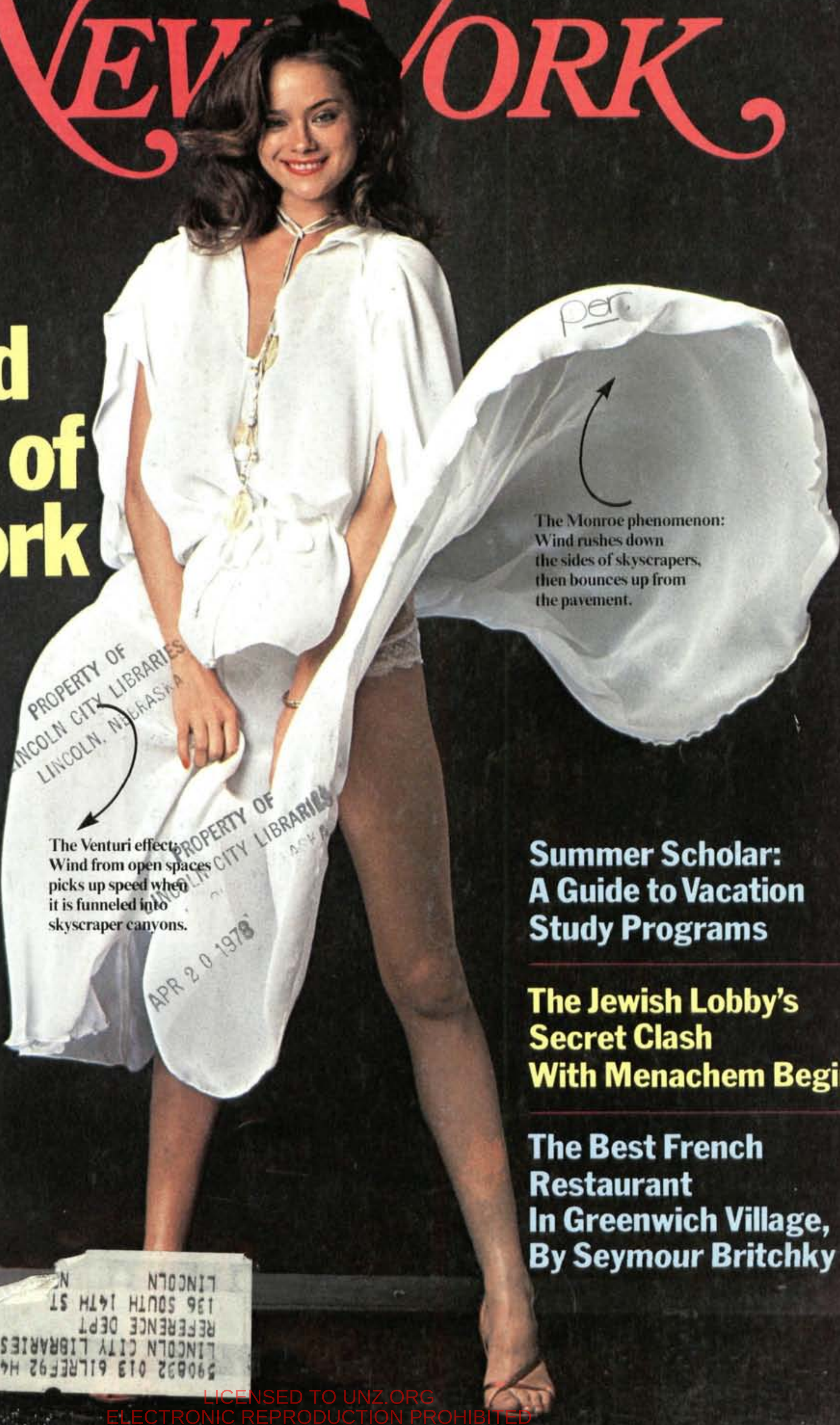
APRIL 24, 1978

NEW YORK

The Wicked Winds of New York



The Monroe phenomenon: Wind rushes down the sides of skyscrapers, then bounces up from the pavement.

The Venturi effect: Wind from open spaces picks up speed when it is funneled into skyscraper canyons.

Summer Scholar: A Guide to Vacation Study Programs

The Jewish Lobby's Secret Clash With Menachem Begin

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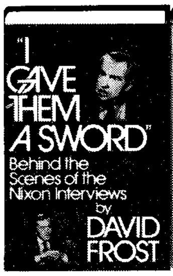
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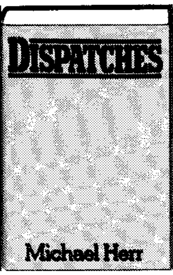
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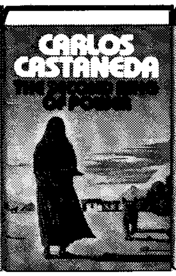
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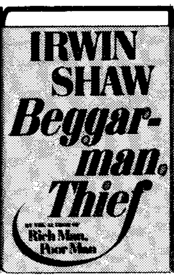
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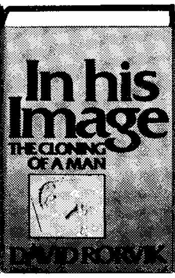
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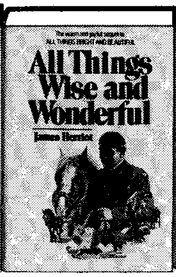
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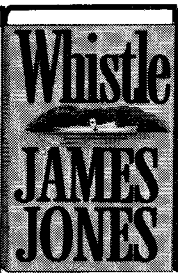
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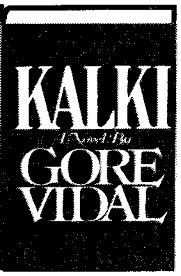
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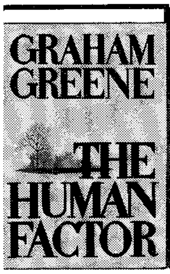
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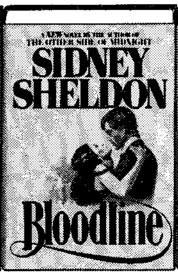
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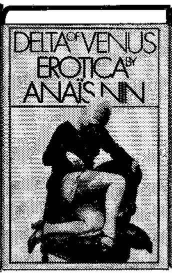
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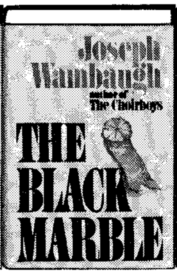
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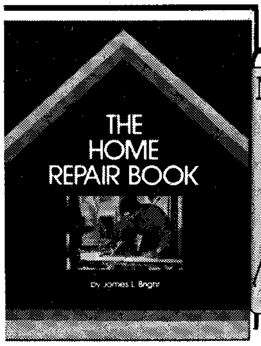
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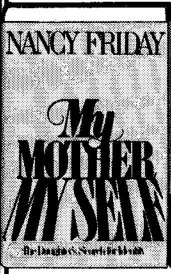
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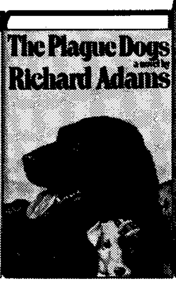
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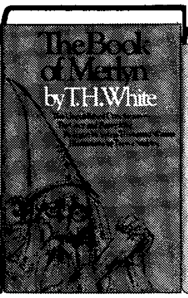
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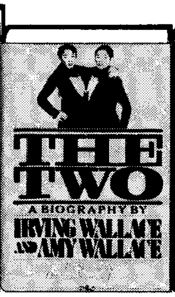
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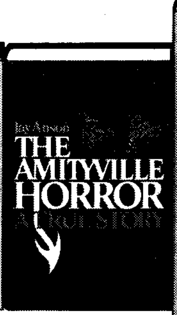
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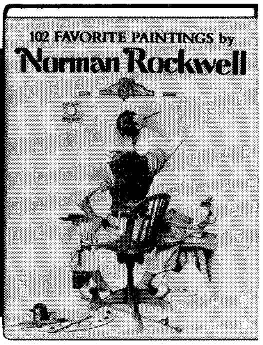
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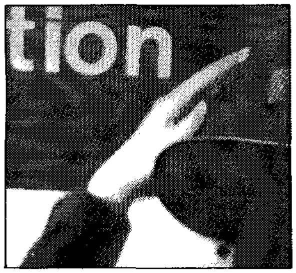
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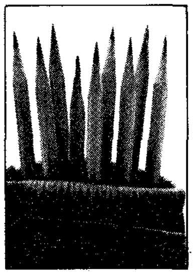
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The Wicked Winds of New York

By Karen Pryor

Tex Antoine may tell you that the winds are from the northwest, but that's not the whole story. The physiognomy of New York—the high buildings, the spaces in between, etc.—affects the winds in the city in ways no meteorologist can measure. Read on, therefore, as Ms. Pryor shoots the breeze about the Venturi effect, the (Marilyn) Monroe phenomenon, and other man-made weather matters.

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Special Handbook: The Summer Scholar

By Pat Koch Thaler and Sonya Shapiro

No longer is summer ushered in with that old "no more lessons, no more books" refrain. There are plenty of vacation learning opportunities—in and around New York, at college campuses, and even abroad—for all age groups. Here is a roundup of this summer's offerings.

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Interview With an Ex-Vampire

By Cynthia Heimel

His name is John Zacherle, although he usually drops the John, and he is surely New York's most famous Pennsylvania-born vampire. He came to fame as the host of television's *Shock Theater;* currently he's working as a D.J. This line of work, as Cynthia Heimel soon found out, still leaves him with plenty of words with which to charm interviewers.

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Menachem Begin vs. The Jewish Lobby

By Sol Stern

On the surface, the American Jewish community has expressed displeasure at President Carter's hard line against Israeli occupation policies. Privately, however, that community has been exerting pressure on Menachem Begin to soften his own hard line on the West Bank colonies and other matters. Sol Stern, a former *Ramparts* editor and Middle East correspondent for several publications, describes the nature of this lobbying.

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Good News, Bag News

By Mary Randolph Carter

Taking on the role of bag lady, Ms. Carter writes about shopping bags, how fancy and—yes—fashionable they've become.

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Politics: The Hiss Case—A Mystery Ignored

By Sidney Zion

In reaching his conclusion that Alger Hiss was not only guilty but a Russian spy to boot, did Allen Weinstein ignore the case's "central mystery"?

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Movies: Momo Meets Momus

By Molly Haskell

Madame Rosa should have won an Oscar from the handkerchief industry.

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Theater: The Fault Lies in Our Stars

By John Simon

BAM's *Julius Caesar* may be the funniest show in town, but that wasn't Shakespeare's intent.

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Music: Lehár's Classy Lady

By Alan Rich

Despite its flaws, the City Opera's *Merry Widow* treats the work with seemly seriousness.

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By Seymour Britchky

Our itinerant bon vivant dines well downtown—in two places out of three.

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Art: Lucian Freud—Beyond the Pleasure Principle

By John Ashbery

A gallery show of paintings by Sigmund's grandson proves that there's still talent in the family.

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Page of Lists: The Natural Wonders of New York

By Terry Clifford

Take away the buildings and New York would be a lovely landscape.

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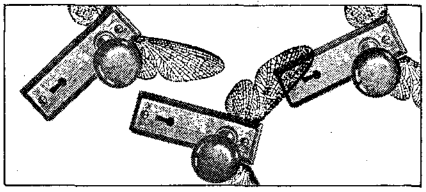

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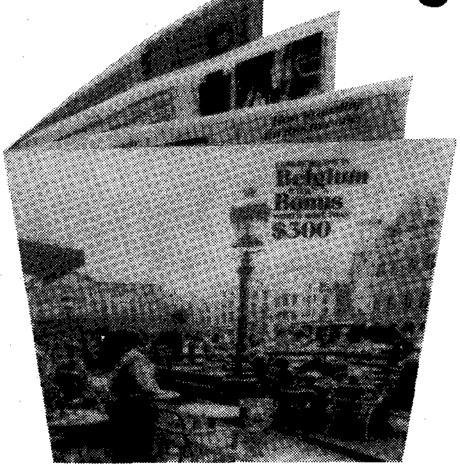

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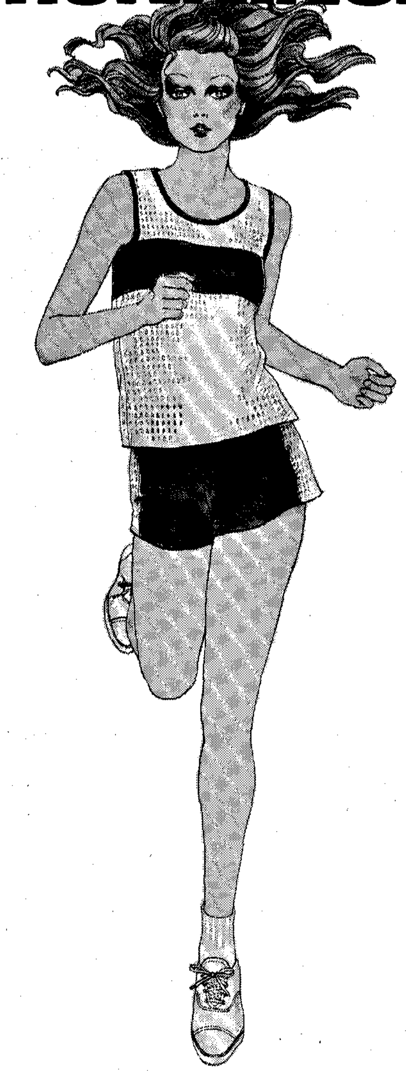

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LETTERS

Mark Rudd Speaks

There is no truth in the rumor perpetuated in the "New York Intelligencer" [April 10] that I am talking to the FBI or any other government agency. Every point in the piece is false: (1) I have not "disappeared," as is alleged—all my friends, relations, and acquaintances know where I live and how to get in touch with me; (2) I have never been in contact with a federal marshal in my life; and (3) my New York and Chicago charges were settled as of January 19, 1978; I have faced no federal charges since 1973, when the government refused to disclose its illegal burglaries, wiretaps, mail searches, political sabotage, and torture directed against me and others, [thus] requiring dismissal of all charges.

These activities were part of a broad counterintelligence operation, which often included the planting of false rumors in order to sow distrust within progressive and revolutionary movements. The black movement especially has been targeted, as is commonly known. From Martin Luther King to the Black Liberation Army, many people have died or are still in prison due to Cointelpro.

Mark Rudd
c/o Gerald B. Lefcourt
Manhattan

Culture Flap

I found Carter Ratcliff's article on Cultural Affairs Commissioner Henry Geldzahler ["The Culture Vulture Flies Higher," April 10] both interesting and, in some ways, encouraging. But perhaps you will allow me, as a recent city cultural-affairs official myself, and one who is much concerned with strengthening culture and the arts in New York, two or three corrections and a reaction.

First, the able firm of Yankelovich, Skelly and White had nothing whatever to do with the preparation of "figures revealing culture's economic importance to New York." Those figures were prepared by an independent staff employed by the Mayor's Committee on Cultural Policy, of which I had the honor to be chairman, and which issued its detailed report in 1974, not 1975. Also, Mr. Ratcliff leaves the impression that Mayor Beame's appreciation for art does not go beyond Norman Rockwell's *Freedom of Speech.* Mayor Beame had on loan, both in City Hall and in Gracie Mansion, distinguished paintings from the Metropolitan Museum, the Museum of the City of New York, MOMA, and other notable city institutions. Finally, I am pleased to be thought of by Mr. Ratcliff as an accountant, but, alas, I cannot claim membership in that honorable profession. I am chairman of a national firm of consultants and actuaries and am also a partner in an investment banking firm.

As to my reaction, I am glad we have in Mr. Geldzahler a cultural-affairs commissioner who is (as I also know him to be) charming, resourceful, ingenious, something of a tastemaker, etc. Mr. Geldzahler will need all of those qualities, and more, if he is to help maintain the city's pre-eminence in culture and the arts. Those of us who have been recently involved in the administration of cultural affairs in the city have our fingers crossed that he and Mayor Koch will be able not only to surround themselves with tasteful examples of modern art, but also to help fortify the distinguished institutions of art and culture in New York —large, medium-size, and small—that make the city the world cultural center it is. As Mr. Ratcliff reaffirmed, this all has economic as well as aesthetic, intellectual, educational, and other benefits for the city.

Martin E. Segal
Former chairman
Commission for Cultural Affairs
Manhattan

Heart Line

We were pleased to see *New York* take note of the many counseling services available in New York City ["Page of Lists: 'Help! Help! Another Day!' " by Stephanie Bernardo, April 17]. We would like to add that the New York Heart Association has a Heart Information Service, available Monday to Friday, 8:30 A.M. to 4:30 P.M., by calling 661-5335. We can give general information about heart-disease prevention and treatment, and answer questions about diet, exercise, symptoms of heart attack, and where to go for blood-pressure tests, courses in cardiopulmonary resuscitation, and smoking-cessation clinics.

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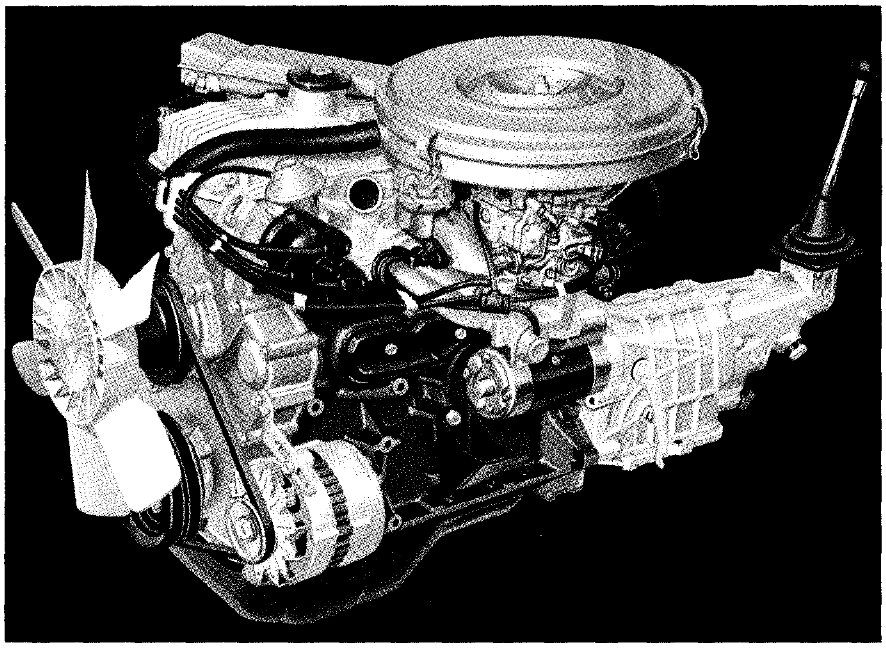

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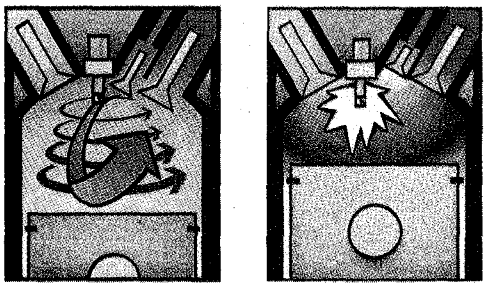

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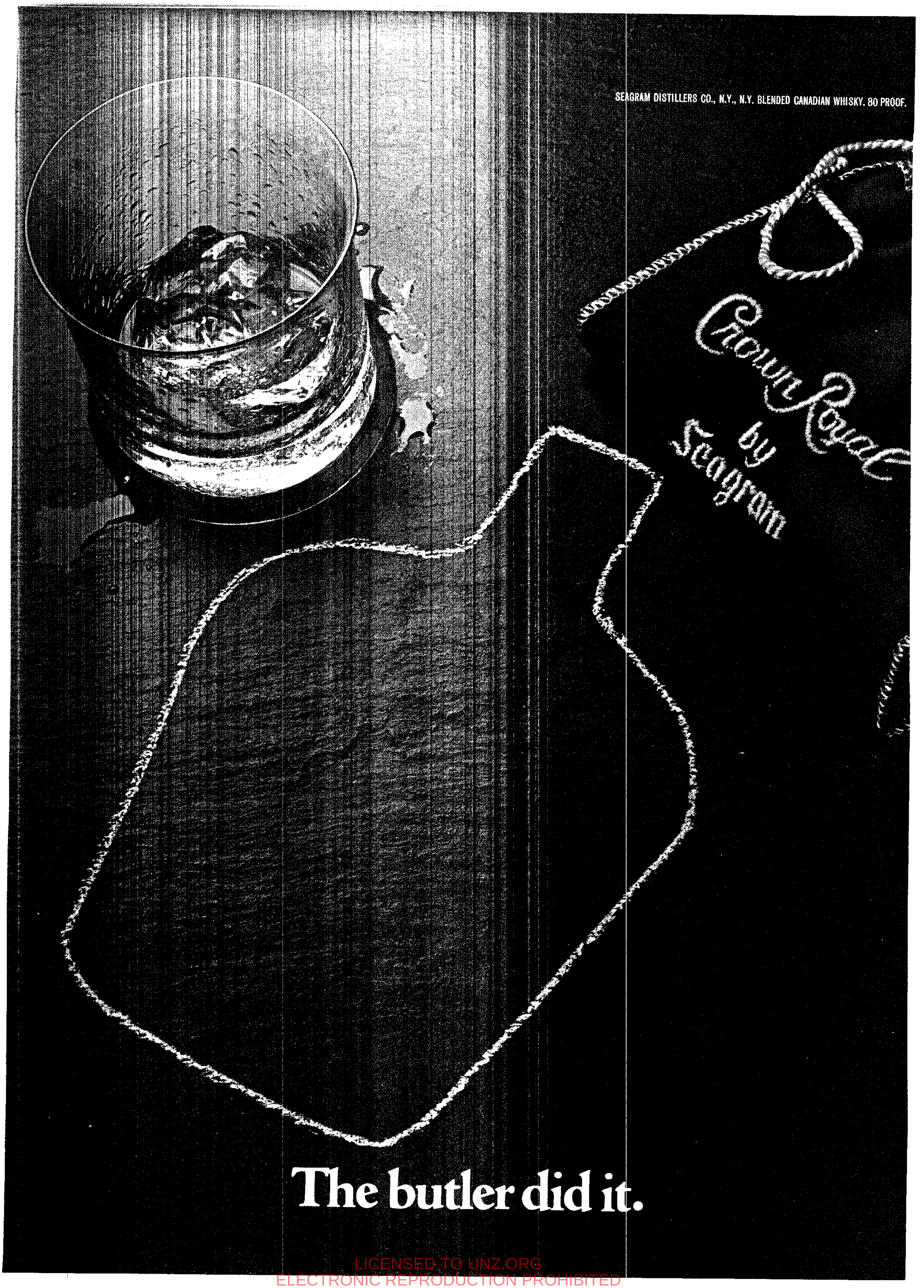
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NEW YORK INTELLIGENCER

Allen & Co. vs. New York 'Times'

Allen & Company is so incensed over Lucian Truscott IV's recent piece in *The New York Times Magazine* that the investment house is broadening its $150-million libel suit against the *Times* by bringing a similar suit in Britain, where the newspaper is also published and distributed and where libel laws are much tougher. There may be yet another suit in Australia — indeed, "anywhere there is jurisdiction," according to a source closely involved with the British suit. Total damages sought by Allen & Company are reported to remain at $150 million. "Charlie Allen is hopping mad," says the source. The piece profiled members of the Allen family and outlined their actions in regard to what has become known as the "Begelman affair."

Allen's British attorney is Lord Goodman of Goodman Derrick. Lord Goodman, the former head of the British Arts Council, represents many prominent figures in London, including Harold Wilson and Edward Heath. "The innuendo carried by the term 'Godfather' in connection with Mr. Allen is so horrendous," says one source involved in the British suit, "that they have ample grounds to win a suit in Britain." **—Maureen Orth**

An End to the War of the Moles?

Shevchenko: Stories to tell about Fedora and Top Hat?

The defection last week of Soviet U.N. official Arkady N. Shevchenko may appear to be a boon for American intelligence, but it could turn out to be very bad news indeed. It comes at a moment when one of the most disturbing controversies within the intelligence community is receiving wide attention. Shevchenko may be able to resolve that controversy—with potentially explosive consequences.

The issue was set out in Edward Jay Epstein's widely acclaimed book *Legend.* In it, he raises the strong possibility that "Fedora," an undercover agent, or mole, for the FBI within the New York Soviet Mission, may be a fraud. For many years Fedora has been the FBI's principal agent on Soviet affairs, despite grave suspicions about his *bona fides* by many former CIA officers. Controversy over Fedora is especially intense because he has consistently corroborated the story of another defector, Yuri Nosenko, whose credibility has also been seriously challenged by American intelligence officers. Nosenko's principal message to his CIA interrogators was that the KGB had nothing whatsoever to do with Lee Harvey Oswald. If Nosenko and Fedora are lying, the implications are awesome.

There is yet another figure involved—"Top Hat," another undercover agent within the Russian Mission. His credibility has been doubted in some intelligence circles as much as that of the other two. Insiders now feel that there is a possibility that Shevchenko may be able to provide information to confirm those suspicions. If he does, he will knock most of the CIA's and FBI's official theories about Soviet affairs into a cocked hat.

Iron Curtain Falls on Concert

In the USSR all rock-concert audiences are equal, except that some are more equal than others. That is what Fleetwood Mac believes, and that is why members of the rock group insisted that if and when they visited Russia they wanted to perform in what they imagine is the most open and democratic place in the country—Red Square. At first, according to insiders, the Russians readily agreed. Then they thought it over and decided that while the vast square, so close to Lenin's tomb, was perfectly suitable for displays of heavy weapons it was not the right place for heavy rockers. Negotiations continue.

Third Bloody Mary Blood Test

The bogus–Bloody Mary problem continues. Twice in the past, *New York* has asked the Jacobs-Winston Laboratories to determine the alcoholic content of the eye-opening drink at fifteen bars around the city. The tests revealed that in many cases drinkers were not getting the assistance for which they were paying. The standard recipe requires a Bloody Mary to be as least 24 proof. In the most recent test only three bars measured up. Here are the establishments and the proof of their Bloody Marys:

J. G. Melon	37.2
Library	24.4
One Fifth	24.0
P. J. Clarke's	17.4
Martell's	17.3
Brew's	17.0
Sign of the Dove	14.1
Café des Artistes	11.3
Tavern-on-the-Green	11.2
Maxwell's Plum	10.0
Kitty Hawk's	5.9
Plaza (Palm Court)	5.6
T. G. I. Friday's	5.2
Hopper's	4.0
Peartree's	2.1

Jackie O: Echoes Of Texas '63

Onassis: Not amused.

During a recent preview of Larry King and Peter Masterson's *The Best Little Whorehouse in Texas,* the drama moved from the stage to a member of the audience—Jacqueline Onassis. It happened during an exchange between a character named Ed Earl, a sheriff, and another named Miss Mona, the whorehouse madam. "But I recollect where I was when Oswald shot him," Ed Earl said, and explained that he had been in the process of arresting several youngsters for stealing a goat. "I just slapped the cuffs on them peckerwoods and marched 'em in lockstep back to the car when it come across the *po*-lice radio that old Kennedy had been shot in Dallas. I 'member it all clear as a bell. . . . Funny, but you don't forget certain thangs." Afterward, Jackie told friends that the gasps from the audience, which had been well aware of her presence, were a source of consolation to her.

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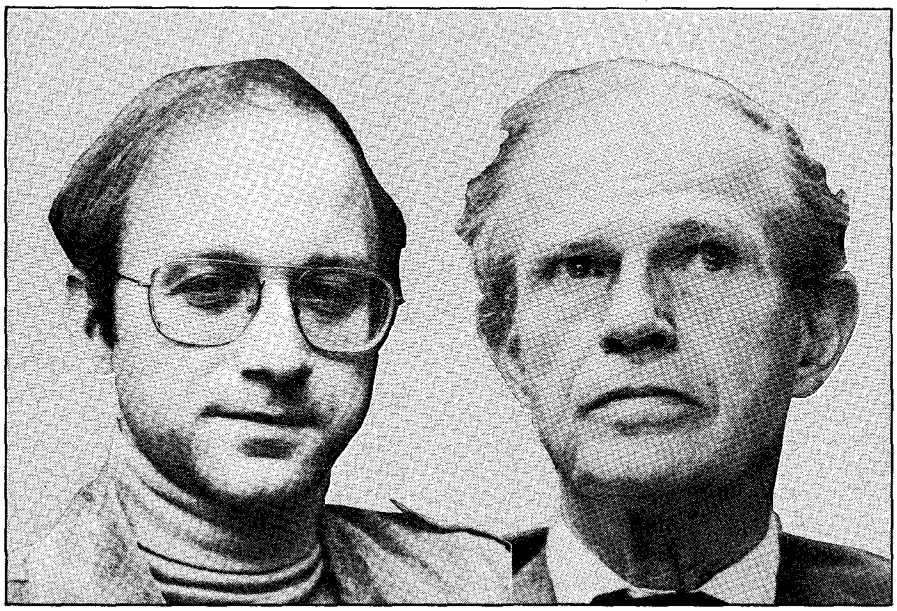
Politics / Sidney Zion

THE HISS CASE: A MYSTERY IGNORED



Last word? *Allen Weinstein (left) leaves a contradiction unresolved in his book on Hiss.*

The Unanswered Question

In 1969, while launching the muckraker magazine *Scanlan's Monthly,* I received an excited call from writer William A. Reuben, who then—as now—was the world's foremost encyclopedia on the Alger Hiss case.

Reuben told me that a young Smith College professor named Allen Weinstein was about to deliver a paper to the annual meeting of the American Historical Association in Washington. The word, Reuben said, was that Weinstein would cast serious doubt on Hiss's conviction for perjury in connection with charges that he had passed secret State Department documents to the self-confessed communist spy Whittaker Chambers.

This interested Bill Reuben, who then—as now—was the world's foremost advocate of Alger Hiss's innocence. The idea that a scholar in his early thirties—in knee pants when Hiss was tried in 1949—was asking questions about the case before a prestigious body of historians looked like a big story to Reuben. Would I send him down to cover it, with a view toward perhaps publishing Weinstein's paper in the magazine?

I said okay and Reuben was off to the races; so, in effect, was Allen Weinstein, though hardly in the way any of us figured at the time—Weinstein included.

His paper was generally favorable to Hiss, whose guilt he found "unproven beyond a reasonable doubt." On the other hand, "it would be folly to call him innocent at this point," he said.

This was hardly hot stuff for a new magazine on the make; nor, despite Weinstein's obvious grasp of the complexities of the case, did it break new ground—as he conceded.

So we passed, but in 1971 a slightly revised version of the piece was published in the *American Scholar.* It made no ripples.

Now, Allen Weinstein has created big waves. His book *Perjury: The Hiss-Chambers Case* charges that Hiss was indeed guilty, not only of perjury; he was, says Weinstein, a spy for the Soviet Union.

The response from critics left, center, and right—from Irving Howe to Garry Wills to Bill Buckley—has been overwhelmingly favorable. As Alfred Kazin put it: "After this book it is impossible to imagine anything new in this case except an admission by Alger Hiss that he has been lying for 30 years."

Weinstein's book is seen as different from others of a similar ilk because its author is advertising himself as a man of left-liberal origins who set out to prove Hiss innocent and changed his mind after reviewing thousands of pages of documents obtained via the Freedom of Information Act aided by the American Civil Liberties Union. Moreover, his "switch" was aided and abetted by his study of Hiss's own files, turned over to him voluntarily by Hiss himself.

So the book quickly took on the aura of received opinion, and there it might have stayed except for Victor Navasky and that old nemesis of any who would bury Hiss, William A. Reuben.

Navasky, the new editor of the *Nation,* conducted a "mini-investigation" into Weinstein's scholarship. He wrote to seven key sources cited by the author, asking if they had been correctly quoted in the book. Six answered that Weinstein had distorted part or all of their quotes.

Then, working with Reuben, whom he calls the "computer," Navasky contradicted Weinstein's research regarding ten people prominently discussed in the book.

The most telling immediate result: an addendum to Christopher Lehmann-Haupt's favorable review in the New York *Times.* Because the *Nation* raised "serious questions" about Weinstein's objectivity, the book—rather than settling the 30-year "ideological battle"—appears to be "just another incident in the war," Lehmann-Haupt concluded.

Last week, I witnessed a new skirmish in the war, conducted in the radio studios of WMCA under the auspices of Barry Farber. The contestants were Reuben, Weinstein, and Navasky.

I could not detail what went on during the show in any way that would make sense to any but the hardest of the hard-core aficionados of the Hiss-Chambers case.

The show served, however, to remind me of Weinstein's 1969 paper—where, presumably, it all began. Returning home, I checked my old *Scanlan* files, with little hope of finding the manuscript; but there, miraculously, it was. And a good thing, too, because I was in for a surprise.

In the piece, Weinstein went into great detail concerning what he correctly referred to as the "central mystery" of the case. Briefly, the mystery revolves around the date on which Whittaker Chambers quit the Communist party.

This is critical, because the evidence that cooked Hiss was certain papers produced by Chambers and submitted by the prosecution as the "immutable witnesses" against Hiss. These papers

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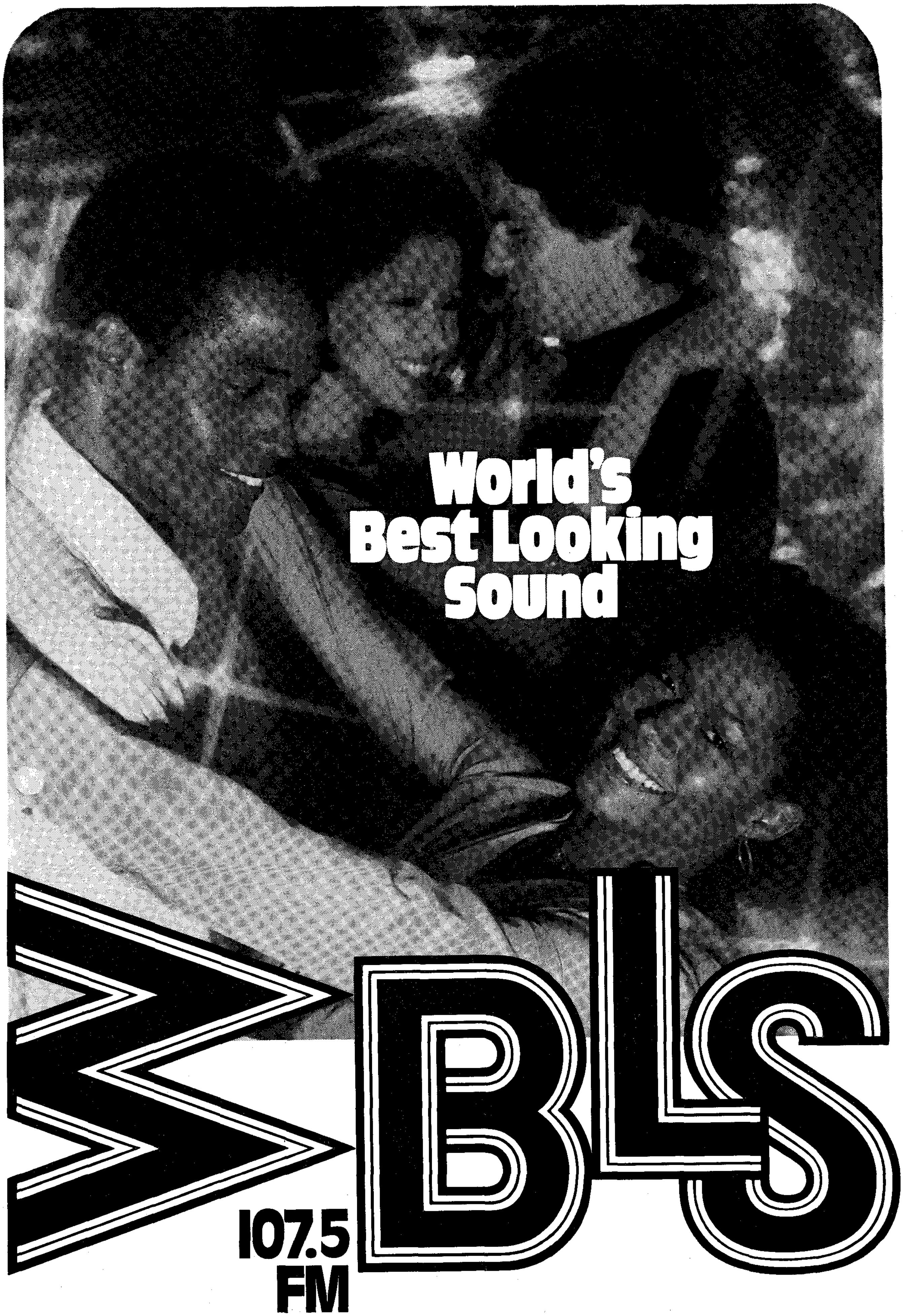
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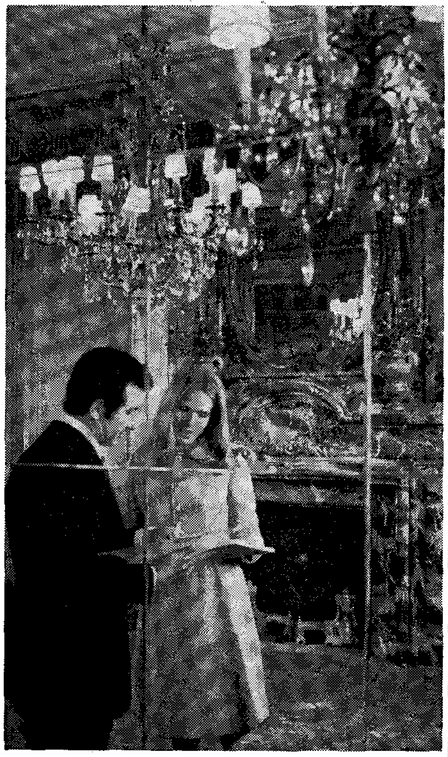

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were copies of State Department documents alleged to have been typed on an old Woodstock typewriter once owned by Hiss.

These documents dated from January 1 to April 1, 1938. The trouble, so far as Chambers's credibility is concerned, is that he had on many occasions over many years said—*sworn*—that he left the party prior to April 1938.

Indeed, Chambers—who had been making allegations against Hiss (and many others) since 1939—had until the eleventh hour insisted that he quit the party in 1937. He later changed the date to early 1938, and finally, at trial, he made it April 15, 1938.

"The dates involved are important," as Weinstein wrote in his 1969 paper, "because if Chambers had actually broken with the party at some point prior to April 1938, he could not possibly have received the final batch of typed documents from Hiss, and the supposedly immutable witnesses might suddenly begin to scream 'fake.' "

Having noted this, Weinstein proceeded to marshal "abundant evidence" that Chambers broke with the party in either February or March of 1938.

"Thus," Weinstein concluded, "*two* sets of 'immutable witnesses' appear in the Hiss case. The first involves Chambers' break with Communism sometime before mid-March 1938; the second, a collection of State Department documents allegedly stolen by Hiss but dating through April 1, 1938. The discrepancy between these two facts, until satisfactorily resolved, remains the episode's central mystery."

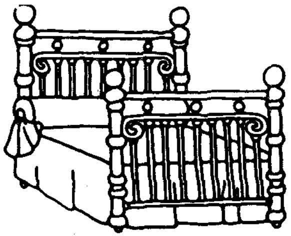
Well. Given this analysis—and it is certainly a cogent, persuasive one—you would have to believe that Weinstein solved it, and to Hiss's detriment, otherwise how could he now conclude that Hiss was guilty?

Amazingly, however, Weinstein does not deal with this "central mystery" in his book—much less solve it. Gone from the book are the discrepancies so well noted in the paper. The only thing Weinstein does with the mystery—if he can be said to do anything with it—is to fudge over one aspect in an appendix note.

So, then, the *new* "central mystery": How did Professor Weinstein manage to "change his mind" without resolving the old central mystery?

I can't answer it, but Barry Farber said something to Weinstein at the close of the show that perhaps will help. "Did you really," Farber asked, "set out to write still another book proclaiming Alger Hiss innocent?"

If Weinstein did, somewhere along the line that question may have occurred to him. ▬



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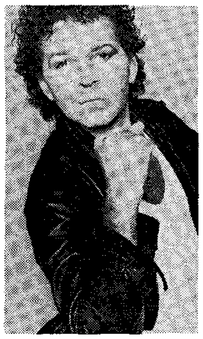

Sir Monti Rock III makes his first New York night club appearance in five years at **Dangerfield's,** 1118 First Avenue, from Friday, April 21, through Saturday, April 29. He will sing, dance, and comment on a whole variety of subjects. For reservations 593-1650.

Michael Caine and **Cybill Shepherd** are featured in **Silver Bears,** as a British financial expert and the adventurous wife of an American banker who has devised a scheme to corner the world silver market. Opens April 21st at Embassy I and RKO 86th St. I.

Hair from a Beatle's hairbrush is carefully saved by fan **Nancy Allen** in this scene from **I Wanna Hold Your Hand,** a film about Beatle fans, directed by Robert Zemeckis, and opening Friday, April 21, Trans-Lux East, 86th Street East, Rivoli, and 34th Street East.

MOVIES AROUND TOWN

April 18 through 25

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *That Obscure Object of Desire.*

Baronet, 3rd Ave at 59th (355-1663). Thru 4/26, *Casey's Shadow.*

Bay Cinema, Second Ave nr 32nd (679-0160). Thru 4/25, *Straight Time.* From 4/26, *Close Encounters of the Third Kind.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 4/18, *The Brothers and Sisters of the Toda Family; Bride of the Andes.* 4/19, *The Mystery of Kaspar Hauser; Nosferatu.* 4/20, *Lucia.* 4/21, 22, *The Red Shoes; Beauty and the Beast.* 4/23, *The Seventh Seal; The Magician.* 4/24, *Wild Strawberries; Dreams.* 4/25, *Harlan County, U.S.A.; Black Fury.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 4/18, *Olympia.* 4/19, *The Scoundrel; Blithe Spirit.* 4/20, *This Sporting Life; If.* 4/21, *The Damned; The Blue Angel.* 4/22, *The Band Wagon; The Bad and the Beautiful.* 4/23, *Camille; Waterloo Bridge.* 4/24, *Los Olvidados; Shoeshine.* 4/25, *Marjorie Morningstar; Summer Stock.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Coming Home.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). *September 30, 1955.*

Cinema III, 59th at the Plaza (752-5959). *An Unmarried Woman.*

Cinema Studio, Bdway & 66th (877-4040). *A Woman of Paris.*

Cinema Village, 22 E 12th (924-3363). 4/18, *M*A*S*H; Brewster McCloud.* 4/19, 20, *Carrie; Pretty Poison.* 4/21, 22, *Lolita; Baby Doll.* 4/23, 24, *Outrageous; Marat/Sade.* 4/25, *Three Women; Images.*

Columbia I, 2nd Ave at 64th (832-1670). *Annie Hall.*

Columbia II, 2nd Ave at 64th (832-2720). *The First Time.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *Pretty Baby.*

Criterion, Bdway at 45th (JU2-1796). *The Big Sleep.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Saturday Night Fever.*

Eastside, 3rd Ave at 55th (755-3020). *Word Is Out.*

Embassy I, 46th & Bdway (757-2408). Thru 4/20, *The Last Survivor.* From 4/21, *Silver Bears.*

86th St East, off 3rd Ave (AG 9-1144). Thru 4/20, *Straight Time.* From 4/21, *I Wanna Hold Your Hand.*

Embassy 72nd, at Bdway (SC 4-6745). *Annie Hall.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). *Joseph Andrews.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Coma.*

Forum, Bdway & 47th (PL 7-8320). Thru 4/18, *Saturday Night Fever.* From 4/19, *The Chosen.*

Gramercy, 23rd St nr Lexington (GR 5-1660). *The Turning Point.*

Greenwich, 12th at Greenwich (WA 9-3350). *The Medusa Touch.*

Guild, 33 W 50th (PL7-2406). To be announced.

Little Carnegie, 57th St nr 7th (246-5123). Thru 4/23, *The Turning Point.* From 4/24, *Rubber Gum.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *The Fury.*

Loews Orpheum, 86th at 3rd (AT 9-4607). *Rabbit Test.*

Loews State I, Broadway at 45th (582-5070). Thru 4/18, *Rabbit Test.*

Loews State II, Broadway at 45th (582-5070). *The Medusa Touch.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *House Calls.*

Loews Triplex, Bdway at 83rd (877-3190). I. *Straight Time.* II. *Julia.* III. *Saturday Night Fever.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *An Unmarried Woman.*

Museum of Modern Art, 11 W 53rd (956-6100). 4/18, noon, *Georgia O'Keefe;* 2:30, *Dodsworth;* 6 p.m. *Chuquiago;* 8:30, *The Far Road.* 4/19, 6 p.m. *Chuquiago;* 8:30, *The Far Road.* 4/20, 2:30, *Casual Relations;* 6 p.m. What's Happening? 8:30, *Dodsworth.* 4/21, 2:30 & 6:30, *The Gold Rush.* 4/22, noon, *How Green Was My Valley;* 2:30, *The Bowery;* 5 p.m. *On the Bowery* and *Lonely Boy.* 4/23, noon, *How Green Was My Valley;* 2:30, *The Bowery;* 5 p.m. *The Stars Look Down.* 4/24, noon, *Dorothea Lange, Under the Trees, The Closer To Me;* 2:30, *The Bowery;* 6 p.m. An evening with Bill Brand. 4/25, 2:30, *On the Bowery* and *Lonely Boy;* 6 p.m. What's Happening?

New Yorker, Bdway nr 88th (TR 4-9189). Thru 4/18, *That Obscure Object of Desire.* From 4/19, *Blue Country.*

Olympia, Bdway at 107th (865-8128). Thru 4/18, *A Hero Ain't Nothing But a Sandwich; The Shootist.* 4/19-25, *Casey's Shadow; You Light Up My Life.*

Paramount, 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

Paris, 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 4/18, *Saturday Night Fever.* From 4/19, to be announced.

Plaza, 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *Julia.* II. *Sebastiane.* III. *The Goodbye Girl.* IV. Thru 4/20, *A Little Night Music.* From 4/21, *Saturday Night Fever.*

Regency, Bdway at 67th (724-3700). 4/18, 19, *The Big Sky; Wagon Master.* 4/20-22, *Alice Adams; Vivacious Lady.* 4/23, 24, *Murder My Sweet; The Set Up.* 4/25, 26, *The Thing; I Walked With a Zombie.*

Rivoli, 1620 Bdway (247-1633). From 4/21, *I Wanna Hold Your Hand.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. *Straight Time.* II. Thru 4/18, *Hello, Dolly!* 4/19-25, *Finian's Rainbow.*

RKO 86th I & II, at Lexington (AT 9-8900). I. Thru 4/20, *Annie Hall.* From 4/21, *Silver Bears.* II. *The Turning Point.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 4/18, *The Goodbye Girl.* From 4/19, *The Lacemaker.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Cousin, Cousine.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 4/20, *Coma; The Hospital.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *High Anxiety.*

Thalia, 250 W 95th (222-3370). 4/18, *It's Raining in Santiago.* 4/19, *The Big Combo; Screaming Mimi.* 4/21, 22, *Last Tango in Paris; The Wild One.* 4/23, *Cabin in the Sky; The Member of the Wedding.* 4/25, *The Soft Skin; Casque d'Or.*

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 4/18, *Victory; Bird of Paradise.* 4/19, *Kitty; Arise My Love.* 4/20, *Ivan the Terrible,* Parts I & II. 4/21, *The Whistler; Meet Boston Blackie.* 4/22, *Phantom Lady; The Night Has a Thousand Eyes.* 4/23, 24, *Dark Journey; Sidewalks of London.* 4/25, *Brief Moment; If Only You Could Cook.*

34th St East, nr 2nd Ave (683-0255). Thru 4/20, *Rabbit Test.* From 4/21, *I Wanna Hold Your Hand.*

Trans-Lux East, 3rd at 58th (PL 9-2262). Thru 4/20, *The Goodbye Girl.* From 4/21, *I Wanna Hold Your Hand.*

Trans-Lux 85th, at Madison (BU 8-3180). *The Goodbye Girl.*

UA East, 1st Ave at 85th (249-5100). *Julia.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Joseph Andrews.*

Ziegfeld, 141 W 54th (765-7600). Thru 4/25, *Close Encounters of the Third Kind.* From 4/26, *The Last Waltz.*

(Listings subject to last-minute change)

THE MOVIES

Carrie–Brian De Palma's horror movie with grandiose aspirations to social satire. Attempts at humor are never successful and come almost when one is inclined to be moved by somebody's plight, so that the nonjokes yield authentic bad taste. The plot crawls with self-contradictions and improbabilities, and the bad characters are ludicrous while the good ones are saccharine. 4/19, 20, Cinema Village.

Casey's Shadow–A genial adventure film about quarter-horse racing starring Walter Matthau as a dopey Cajun trainer and Alexis Smith as a sleek owner. The children are all splendid in a film that should gladden the hearts of the family-film audience and *Equus*-fixated adolescents in particular. Thru 4/26, Baronet; 4/19-25, Olympia.

The Chosen–A tale of the anti-Christ, and satanic power, with Kirk Douglas, Simon Ward, Agostina

Belli, and Anthony Quayle, directed by Alberto de Martino. From 4/19, Forum.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Thru 4/25, Ziegfeld; from 4/26, Bay Cinema.

Coma–Michael Crichton directed this story of hospital life. If the doctor characters—Genevieve Bujold as the woman whose suspicions are aroused when her best friend, after a routine abortion, sinks into a fatal coma; Michael Douglas, her ambitious lover; Richard Widmark as head of the hospital—are strictly no-frills functional, the plot is something else again. If you can suspend your disbelief, there is no reason why you shouldn't thoroughly enjoy *Coma* as hospital gothic. Fine Arts; thru 4/20, St Marks Cinema.

Coming Home–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietnam that is true to neither individual nor political realities. Cinema I.

Cousin, Cousine–A charming and droll film by Jean-Charles Tacchella that goes a long way toward restoring the good name of the wayward French cinema. It is about family relations, children growing up, and mostly, two adults finding themselves in a truly fulfilling relationship, adultery be damned. Very unassumingly it says a good deal, and is beautifully written, directed, and acted, with fine photography and catchy music. 68th St Playhouse.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

The First Time–Claude Berri's latest series of autobiographical films, this one starring Alain Cohen as the teen-ager, and Charles Denner and Zorica Lozic as his parents. Columbia II.

The Fury–Brian de Palma's thriller about telepathic troublemakers combines B-movie sleaze with A-movie elegance in a nerve-shattering but irresistibly funny horror film. Levitation and blood gushing from human orifices like geysers are but two of the outrageously unreal effects in a film that should be a smash with youth-and-inner-city audiences. Starring Kirk Douglas, John Cassavetes, Carrie Snodgress. Loews Cine.

The Goodbye Girl–Neil Simon's movie is about an ex-dancer who is a little the worse for wear It is a love story constructed on the Jack-Spratt-and-Wife principle of odd coupledom, but where its heart should be there's the monstrous laugh machine, mowing down anything that stands in its way. Thus its most promising features, Quinn Cummings, Marsha Mason, and Richard Dreyfuss, are all sacrificed to comic routines directed at the tourist trade. Quad; thru 4/20, Trans-Lux East.

Harlan County, U.S.A.–Barbara Kopple's well-intentioned piece of work about a coal miners' strike in Kentucky that lasted thirteen months and led to, after the brutal shooting of a miner, the mine owners' acceding to the miners' demands, which were nothing more than the right to unionize. 4/25, Bleecker Street Cinema.

A Hero Ain't Nothin' But a Sandwich–Story of a 13-year-old heroin addict (Larry B. Scott) living in the urban black ghetto of Los Angeles with his mother, his grandmother, and his mother's lover. With Cicely Tyson and Paul Winfield. Thru 4/18, Olympia.

High Anxiety–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Sutton.

House Calls–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have never been more charming. They bring out in each other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. Loews Tower East.

Joseph Andrews–This second adaptation of a Henry Fielding novel to be directed by Tony Richardson is in many respects superior to the earlier film *(Tom Jones)*. With the help of such performers as Ann-Margret, Michael Hordern, Jim Dale, and John Gielgud, Richardson gives us a more acerbically raunchy view of eighteenth-century England, and the location scenes in Bath and the English countryside are captured with the richly appreciative love of an insider. Waverly; Festival.

Julia–Adapted from Lillian Hellman's fine story in *Pentimento*, Fred Zinneman has used two of the most electrifying women in movies in a casting coup that is not only iconographically but politically inspired; Vanessa Redgrave as the total activist and martyr to Fascism; Jane Fonda as the acolyte, the rebellious but self-doubting playwright. Quad; UA East.

The Lacemaker–Isabelle Huppert and Yves Beneyton star in Claude (*The Invitation* and *The Wonderful Crook*) Goretta's film which tells of a 19-year-old beauty parlor assistant, who, while vacationing, falls in love with a student. From 4/19, 72nd St E.

SILENT SIREN

Edna Purviance stars, with Adolphe Menjou, in **A Woman of Paris,** a film written and directed by Charles Chaplin, and unseen in New York since the 1920s. It's about an innocent country girl who becomes the mistress of a wealthy Parisian aristocrat. At the Cinema Studio.

A Little Night Music–Hal Prince's direction of the Broadway musical (music and lyrics by Stephen Sondheim; book and screenplay by Hugh Wheeler) undercuts the pattern of overlapping lives and musical motifs of the original. The cast—Elizabeth Taylor as the grand dame of the theatre, Len Cariou as the aging Lothario, Lesley-Anne Down as his wife, and Diana Rigg as her old school chum—never intermingle with any fluidity in this static and dim echo of Ingmar Bergman's *Smiles of a Summer Night.* Thru 4/20, Quad.

Lolita–Stanley Kubrick brings considerate technical expertise to this film, which, nevertheless, is a total betrayal of a book that not even today's Hollywood would dare to make as written. Under the circumstances, one can admire the acting of James Mason and Peter Sellers, the cinematography of Oswald Morris, and a few effective scenes. But the screenplay, credited to Nabokov, jettisons all the satirical and maniacal intensity and unconventionality of the novel. 4/21, 22, Cinema Village.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old and puffy whore. Plaza.

The Medusa Touch–Richard Burton, Lee Remick, and Lino Ventura in a film, directed by Jack Gold, about a lonely writer who has the apparent ability to move, or even destroy, objects through psychic phenomena. Loews State II; Greenwich.

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Coronet.

Rabbit Test–Imogene Coca, Billy Crystal, George Gobel, Paul Lynde, Roddy McDowall, in a comedy about the world's first pregnant man, co-authored and directed by Joan Rivers. Loews State I; Loews Orpheum; thru 4/20, 34th St E.

Saturday Night Fever–As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes where the tribal rites occur at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor, he is grace personified. Thru 4/18, Playboy; from 4/21, Quad.

September 30, 1955–This is the date of James Dean's death, and the film is about an impressionable college student (Richard Thomas) and six of his friends, all of whose lives are affected by the death of their film idol. Directed by James Bridges, the cast includes Susan Tyrrell and Collin Wilcox. Cinema II.

The Seventh Seal–A medieval knight and his squire pit themselves against the plague, evil men, and Death himself. Ingmar Bergman's most famous film is not necessarily his best; its metaphysics get out of hand. But there are marvelous episodes, exquisite performances, powerful visual effects, and scenes simply oozing the spirit of the Middle Ages. 4/23, Bleecker Street Cinema.

Shoeshine–Vittorio DeSica and Italian neorealism at their best. This story of two proletarian boys, trying desperately to survive amid the misery of early postwar Italy, is as moving a film as has ever been made. If you haven't seen it yet, you shouldn't even finish this sentence, just get up and go. Far from an ordinary tearjerker, it is as near to genuine tragedy as the film has ever come. 4/24, Carnegie Hall Cinema.

Straight Time–Dustin Hoffmann gives a fascinating performance as a small-time hoodlum in a grim and funny film that is just this side of depressing. Or perhaps just the other side. The supporting cast of Theresa Russell, Harry Dean Stanton, Gary Busey and M. Emmet Walsh keeps us from noticing the plot holes in this L.A. caper film. Thru 4/25, Bay Cinema; thru 4/20, 86th St E.

That Obscure Object of Desire–Fernando Rey stars in Luis Bunuel's film as an aging man hopelessly infatuated with a young woman (Carol Bouquet). Based on Pierre Louys's *Le Femme et le Pantin.* Art; thru 4/18, New Yorker.

Three Women–This is Robert Altman's third dream film, and, like *Images* and *Brewster McCloud,* alternates uneasily between not very real reality and not particularly imaginative fantasy. A very superficial girl and an almost blank young woman keep exchanging personalities, and finally absorb a third, even more nebulous older woman, into a peculiar menage. The minor characters are even more shadowy, and the plot lacks credibility as a human document, and resonance as a dream. Excellent performances by Shelley Duvall and Sissy Spacek; competent cinematography by Chuck Rosher, absurd paintings and music by Bodhi Wind and Gerald Busby, respectively. 4/25, Cinema Village.

The Turning Point–Anne Bancroft and Shirley MacLaine portray two ballet company friends reunited after almost twenty years, when each is at a crossroad. What makes this film so important is that the old soap-opera philosophy (that career, fame, and money are nothing compared to the Love of a Man) is scuttled by the more complex view that no one choice will ever put an end to doubts about the road not taken. The ballet scenes are terrific. RKO 86th St I; thru 4/23, Little Carnegie.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; Murray Hill; Cinema III.

Word Is Out–Stories of some of our lives made by the Mariposa Film Group, six San Francisco-based documentary filmmakers, presenting conversations with 26 gay men and women from a variety of age groups, cultures, lifestyles, and geographic backgrounds. Eastside.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, April 25

Working–A new musical adaptation of Studs Terkel's best-seller about America's art work, directed and adapted by Stephen Schwartz, with original songs by Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, Stephen Schwartz, and James Taylor. Previews start tonight prior to a 5/14 premiere. 46th St Theater (246-4271).

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. Alvin, 250 W 52nd (PL 7-8646).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Cold Storage–Tale of two men in the cancer ward of a Manhattan hospital. When Ronald Ribman, the author, is at his best, as in the first act, he can keep you laughing and thinking at the same time. As the two main characters, Martin Balsam gives a stunning performance, and Len Cariou is compelling as long as he acts tense and superior; when he is agonized he is a bit too mechanical. But the evening is lit with the playful intelligence of the writing, and the energy of the performers. Directed by Frank Corsaro. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lyceum, 149 W 45th (JU 2-3897).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile and tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the overwhelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Diversions and Delights–Vincent Price stars in a play by John Gay about the life and times of Oscar Wilde, directed by Joseph Hardy. Eugene O'Neill Theater, 230 W 49th (246-0220).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

The Gin Game–A first effort by D.L. Coburn concerns two inmates of an old folks' home. The man lives for gin rummy now; the woman is willing to learn the game. They play, and miraculously—or contrivedly—she keeps winning. It is staged with almost indecent expertise by Mike Nichols, and acted to individual and joint near-perfection by Hume Cronyn and Jessica Tandy. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. John Golden, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hello, Dolly!–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacrés*, she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Angela Lansbury is performing as Mrs. Anna, and Michael Kermoyan as the king, taking on the roles while Yul Brynner and Constance Towers are on vacation thru 4/30. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat, Wed & Thurs at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

The Mighty Gents–A new production of Richard Wesley's play about a former youth gang in Newark who are now in their 30's. Directed by Harold Scott, cast includes Richard Gant, Brent Jennings, Mansoor Najee-ullah, and Dorian Harewood. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Ambassador Theater, 219 W 49th (CO 5-1855).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

SON-IN-LAW TROUBLE

Paul Rudd becomes the amiable braggart to Ms. Polly Rowles's reluctant mother-in-law in George Kelly's 1920s comedy, **The Show Off,** beginning public performances April 25 at Roundabout/Stage Two, 307 West 26th Street. Tues through Sat at 8 p.m. Wed, Sat, and Sun at 2 p.m. (924-7160).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Madeline Kahn, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

Paul Robeson–Phillip Hayes Dean's portrait of a great man has been composed with shrewdness and wit, and is played by James Earl Jones in a manner that is big in body, heart, and mind. Jones invests his part with all anyone could ask for. Every virtue is here, yet never cloying, sanctimonious, humorless. There is always a sense of fierce dignity behind the occasional ironies—of something, above all, tart, down-to-earth, saltily human. Thurs at 8; Sat at 2 & 8; Sun at 5 p.m. Booth, 45th St (246-5969).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Mon thru Wed; Fri & Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Brooks Atkinson, 256 W 47th (245-3430).

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SP83

13 Rue de l'Amour–This is not the best of Georges Feydeau, but there is a supply of joy even in the lesser works of this madcap master. Nobody would be able to summarize the plot. You must accept the fact that the play is a sandwich; a hilarious, meaty second act between two somewhat dry slices of bread by way of a first and third. Even there you will find some hearty laughs. Basil Langton has picked some interesting players, chief among them Louis Jourdan, and he has directed some suitably fancy business at a condignly punishing pace. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Circle in the Square, 1633 Bdway (581-0720).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

A Touch of the Poet–At his second-best, Eugene O'Neill is still better than most of what is around today. This story of how an immigrant Irish innkeeper comes to terms with the truth about himself is slow to get started but then carries considerable wallop. Jason Robards may be a bit too charming for the protagonist, but there is good supporting work from Geraldine Fitzgerald and Milo O'Shea, and Kathryn Walker, as the daughter who precipitates the dramatic events, is marvelous. Tues thru Sat at 7:30; mats Wed & Sat at 2 p.m. Sun at 3. Helen Hayes, 210 W 46th (246-6380).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Eugene O'Neill's *Welded,* 9:30 on Fri & Sat, 4 p.m. on Sun, 4/21, 22, 23. $3. A double bill: Lucille Fletcher's *Sorry, Wrong Number,* and Tennessee Williams's *I Can't Imagine Tomorrow,* at 7:30 on 4/21, 22. *Sing Melancholy Baby,* by Michael Devereaux, 4/19-23 at 7 p.m. and thru 4/22, a show also at 10 p.m. $3. 330 E 56th (486-1431).

The Acting Company Repertory–Bertolt Brecht's *Mother Courage;* David Mamet's *The Duck Variations;* Elinor Jones's *The Other Half,* and Shakespeare's *King Lear.* Thru 4/23. American Place Theater, 111 W 46th (247-0394).

The American Imagination–A sequel to *Hotel for Criminals* by Stanley Silverman and Richard Foreman. 4/25-29, 4/30-5/7. $5. Music-Theater Performing Group, 316 E 88th (369-4600).

The Best Little Whore House in Texas–A new musical with book by Lawrence King and Peter Masterson, based on a true story published in 1973. Music and lyrics by Carol Hall; directed by Peter Masterson and Tommy Tune. With Henderson Forsythe, Delores Hall, J. Frank Lucas, and Louise Quick. Tues thru Fri at 8 p.m.; Sat at 7 & 10 p.m.; Sun at 3 & 7:30 p.m. Entermedia Theater, 12th St & 2nd Ave (475-4191).

Birdbath–A play by the great Leonard Melfi, 4/21-30, 5/5-7, 5/12-14. Theater XII, 94 St Marks Pl (473-9054).

A Bistro Car on the CNR–A musical revue whose music must have been found on a trash heap, and whose cast tries to make a virtue of impersonality, deserves short shrift. Playhouse, 359 W 48th (541-9820).

Bleacher Bums–A comedy about Chicago Cub baseball fans. Tues thru Sun at 8 p.m. Mat Sun at 3, a midnight show on Sat. From 4/18. Performing Garage, 35 Wooster St (966-3651).

Boat Sun Cavern–Play with music by Arthur Sainer, about two couples who demonstrate against a nuclear power plant in their town. Directed by Crystal Field. Thurs thru Sun, 4/20-5/28. $2.50. Theater for New City, 162 Second Ave (254-1109).

Catsplay–Robert Gerring, Helen Burns, in Istvan Orkeny's play, directed by Lynne Meadow. Wed thru Sun at 7:30, Sat & Sun mats at 3 p.m. Manhattan Theater Club, 321 E 73rd (472-0600).

The Club–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a gaggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. All the roles are played by women. Tues thru Fri at 8; Sat at 7 & 9:30; Sun 3 & 7:30. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

Comedy Faces of '78–Cabaret, starring The First Amendment, Comedy Troupe, Seborn Westbrook. At 8 & 10:30 p.m. Thurs thru Sat, thru 4/29. $4. Actors Plyhse, 100-7th Ave So (242-9657).

Cops–A play written by Terry Curtis Fox, directed by Richard Schechner, set in an all-night diner in Chicago where cops hang out, which suddenly becomes the setting for a shoot-out. Thurs, Fri, Sun at 8; Sat at 8 & 10. $4, $5, $6. The Envelope, 35 Wooster St in Soho (966-3651).

Covenants: An Evening of Tennessee Williams–A new piece made up of poems, songs, and plays by Williams rarely or never before seen on stage. Tues thru Thurs from 4/18. $3. Cupping Room Cafe, 359 West Bdway (JU 2-4240).

Da–A brazenly and rewardingly autobiographical work by Hugh Leonard, it takes place in the head of a 40-year-old playwright who comes back to the Dublin of his long languishings for his foster father's funeral. It is a charming, mellow, saucy, and bittersweet boulevard comedy. The entire cast is delightful—even the accents are credible. Wed thru Sun at 8 p.m. Sun & Sat at 3. Hudson Guild Theater 441 W 26th (760-9847).

Double Bill–Pirandello's *The Man With the Flower in His Mouth,* and Sharon Dennis's *Room.* Fri & Sat at 8 p.m. thru 5/6. $3.50. The Gathering Place, 150 W 26th (924-6988).

Double Bill–Jean-Paul Sartre's *No Exit,* and J. M. Synge's *Riders to the Sea.* 4/20-23, 27-30, 5/4-7, at 8 p.m. Lincoln Square Arts Guild, 150 W 68th (595-4767).

Double Bill–Robert Heide's *Suburban Tremens* and *Increased Occupancy.* Thurs at 8; Fri & Sat at 10 & Sun at 4:30, Thru 4/23. $3. Westbeth Theater, 151 Bank St (691-2272).

Drama Committee Repertory–Gogol's *Chichikov's Journey,* Sat at 8 & 10:30, thru 5/14. Arthur Reel's *Possession,* Wed, Thurs, Fri, Sun at 8 p.m. thru 5/14. Strindberg's *Comrades,* Sat at 2:30; Mon & Tues at 8; thru 5/30. $3. 17 W 20th (929-8377).

Enemy–Robin Maugham's play, directed by Michael Diamond. Thru 4/23. $3. AMDA Studio I, Ansonia Hotel (787-5300).

An Evening of One-Acts–Arthur Kopit's *Chamber Music;* James A. Barone's *Shenanigans;* Conrad Seiler's *Why I'm a Bachelor.* 4/21-23, 28-30, at 8 p.m. $2.50. Trinity Lutheran Church, 168 W 100th (865-2453).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

5th of July–Lanford Wilson's new comedy, directed by Marshall W. Mason. Previews start 4/18 prior to a 4/27 opening. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun mat at 3 p.m. Circle Repertory, 99 Seventh Ave So (924-7100).

Fourth Wall Repertory–Ken Krauss's *Don't Stand in the Doorway;* Fri & Sat at 8 p.m. thru 5/27, *On the Wall,* a comedy revue; Friday & Saturday at 11:30 p.m. thru 5/27, Provincetown Playhouse, 13 MacDougal St (254-5060).

The F. M. Safe–A contemporary comedy set in a Puerto Rican neighborhood in New York concerning the trials and tribulations of a liquor store owner and his wife. Jaime Carrero is the author, the director is Alba Oms, and it stars Miriam Colon. Tues thru Thurs at 7:30 in English. Fri & Sat at 7:30, Sun at 3 & 7:30 in Spanish, thru 4/28. $5. Puerto Rican Theater, 304 W 47th (354-1293).

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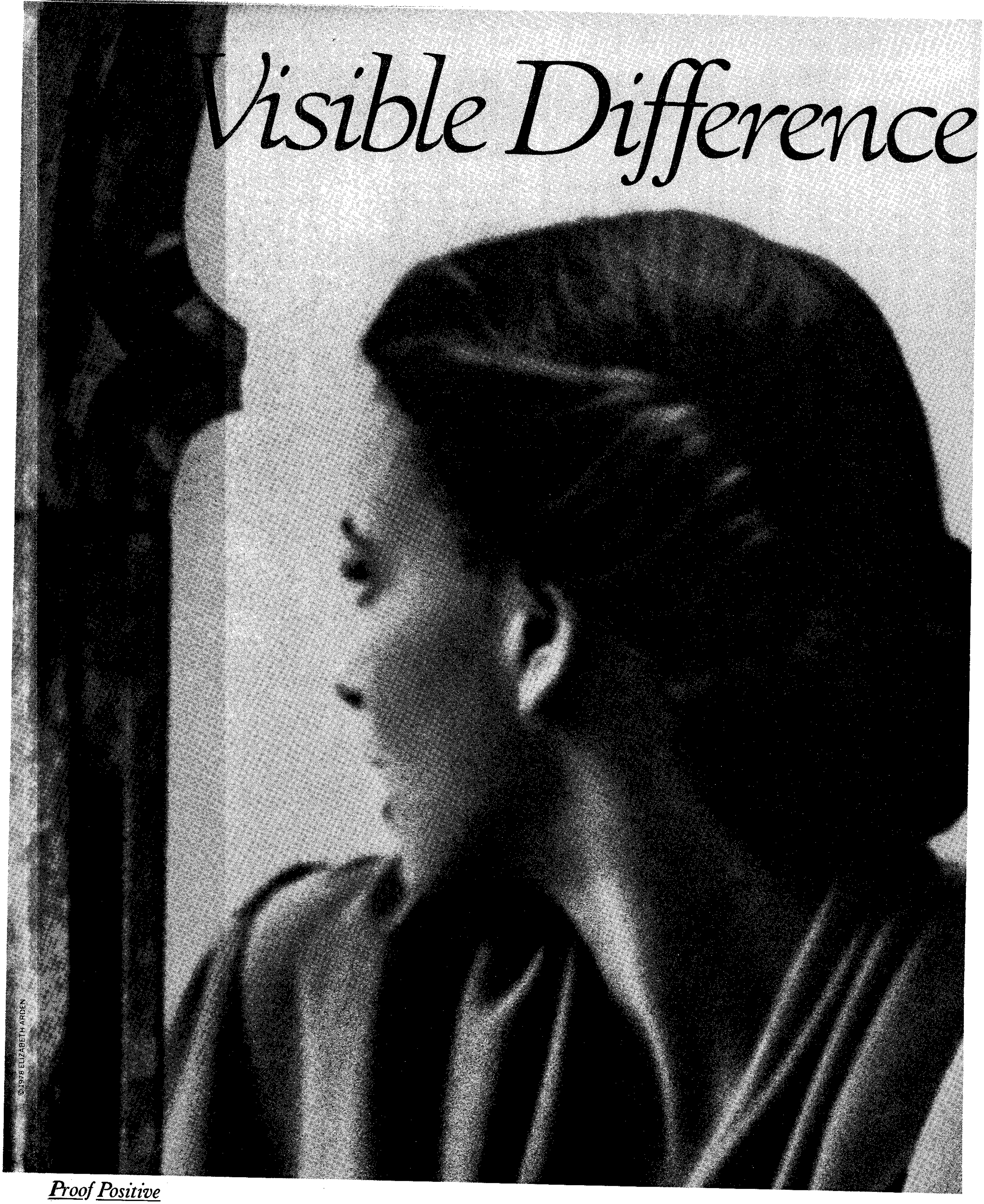

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Gallows Humor–Jack Richardson's play, directed by Stuart Howard. Fri thru Sun, thru 4/23. $3. Church of the Heavenly Rest, 2 E 90th (289-3402).

Garden/Park–An evening of two musical one-acters by Joseph George Caruso and Anthony Manno. Thru 4/30. $3. Nat Horne Theater, 440 W 42nd Street (736-7128).

A Girl Starts Out–A tragedy in four parts with texts by George Eliot and Andrea Dworkin. Fri thru Sun at 8 p.m. Thru 5/14, exc. for 4/28, 29, 30. Eden's Expressway, 537 Bdway (677-2652).

Godspell–"Back by Popular Demand." Wed at 2; Thurs & Fri at 8 p.m. Sat at 2 & 8 p.m. $6. Thru 4/29. Lamb's Ministries, 130 W 44th (575-0300).

'Tis Pity She's a Whore–John Ford's classic tragedy, directed by Allen Schoer. Wed thru Sat, thru 4/22. at 8 p.m. $3. Walden Theater, 1 W 88th (874-7995).

James Joyce Is Leaving Paris–Directed by Robert Ravan, and written by Tom Gallagher, play the last years of Joyce's life. Thurs thru Sun, at 8, thru 4/30. $3. NY Stageworks, 15 W 18 (242-3967).

THE TRAGEDY OF LOVE

Michele Farr is featured as the ill-fated heroine of John Ford's play, **'Tis Pity She's a Whore,** at Jean Cocteau Repertory. Other plays rotating are Pinter's *The Birthday Party,* Sartre's *No Exit,* and Ben Jonson's *Volpone.* At the Bouwerie Lane Theater,. 330 Bowery (677-0060).

Judith—a Ballad–A play with music about the tale of a woman who saves her people, written and directed by Steven Brant. Wed, Fri & Sat at 8 p.m. Sun at 4 p.m. 4/19-5/14. $3. Cithaeron, 55 Mercer St (966-6183).

Julius Caesar–The BAM Theater Company's production, regrettably, is the funniest theatrical offering around town. This Brooklyn Caesar, with accents not only unknown but also unconscionable, and in every fake or aborted Shakespearean acting style conceivable, is a lamentable lexicon of the ludicrous. Thru 4/23, Brooklyn Academy of Music, 30 Lafayette St (636-4123).

A Life in the Theater–David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. Wed thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7. Theater de Lys, 121 Christopher St (WA 4-8782).

The Life of Galileo–Bertolt Brecht's play, starring Laurence Luckinbill. Tues thru Sat $7, $5. Thru 4/23. Havemeyer Hall (Main Gate of Columbia at Bdway & 116th) (280-3870).

Livin Fat–Judi Ann Mason's comedy of events in a poor black southern family that comes into money. Thurs thru Sat at 8; Sun at 4, thru 5/14. $5. Holiday Theater, 1368 Fulton St, Bklyn (636-0919).

A Loss of Roses–William Inge's play, directed by Neal Weaver. Thursday thru Saturday at 8 p.m. Sunday at 3; 4/20-5/7. $2.50. Meat and Potatoes Theater, 58 W 39th (391-2346).

The Mandrake–The less said about Machiavelli's comedy, the better. It's uninventively camped up by Wilford Leach's direction and decor, abysmally costumed by Patricia McCourty, and execrably acted by all but Angele Pietropinto and Larry Pine, who, unsubtle but professional, tower above a gaggle of ghastly amateurs. Public/Anspacher, 425 Lafayette St (677-6350).

The Master Builder–Revival of the Henrik Ibsen play, 4/19-23. $2. Horace Mann Theater, N.E. Corner of 120th St & Bdway (678-3748).

The Millionairess–George Bernard Shaw's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 5/21. $3. West Side Repertory Theater, 252 W 81st (666-3521).

Moliere in Spite of Himself–Adapted and directed by Michael Lessac from a play by Mikhail Bulgakov. Moliere's tragic/comic theatrics in the court of Louis XIV as seen through the eyes of the Soviet playwright. Tues thru Sat at 7:30; Sat mat at 2 p.m. Thru 4/29. $6, $5.50. Colonnades Theater Lab, 428 Lafayette St (673-2222).

Moon Cries–A play by Midge Maroni, taking place in the American midwest during the depression. Wed thru Sat at 8 p.m. 4/19-5/6. $3. Little Church Around the Corner, 11 E 29 St (679-7174).

Monsieur de Pourceaugnac–Moliere's play, directed by Jerry Heymann, music by Howard Harris, lyrics by Tony Schuman. Thurs thru Sun at 8 p.m. Thru April. $3. Hartley House, 413 W 46th (246-9885).

My Great Dead Sister–Comedy by Arthur Bicknell, directed by Larry Kent Bramble. Thurs thru Sat at 8; Sun at 3 p.m. 4/20-5/7: $3. Production Company, 249 W 18th St (691-7359).

The Neon Woman–A new comedy by Tom Eyen, directed by Ron Link, and starring Divine. Tues thru Thurs & Sun at 9:30; Fri at 10 p.m. Sat at 7 & 10 p.m. $10. Hurrah, 36 W 62 (586-2636).

Norman Beim Triple Bill–*A Queen's Revenge; The Failure,* and *The Deserter,* directed by the author. 4/17-20, 24-27; 5/1-4. $3. The Troupe, 335 W 39th Street (244-9699).

Of Men and of Angels–Two one-acters by Martin Halpern, directed by Paul Austin, starring Mitchell Jason, called *Total Recall* and *What the Babe Said.* Thurs thru Sun at 8 p.m. 4/20-23; 27-30. $2.50. St. Clement's, 423 W 46th (246-7277).

Pageant in Exile–A dramatic musical on Byron & Shelley by Randy Wilson, directed by Larry Carpenter. Wed thru Sat at 8; Sun at 3 p.m. $2. Westside Terminal (corner of 10th Ave & 42nd) (947-4224).

Pantagleize–A play about the individual's struggle against the machinery of modern times, by Michel de Ghelderode, directed by Andrew Loucka. Thru 4/30. Thurs thru Sun at 8 p.m. $2.50. Little Theater, 5 W 30th (564-0692).

The Passion of Dracula–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Patio/Porch–Jack Heifner's new comedy, with Fannie Flagg and Ronnie Claire Edwards, about four Texas women in a small town on the hottest day of the year. Directed by Garland Wright. Century, 235 W 46th (354-6644).

The Poetry of Gene Conlon–Robert Elston, Craig Mason, Nan Whithead, Susan Reed, Dan Bredeman. Thurs thru Sat, 4/20-22 at 8. American Renaissance Theater, 112 Charlton St (929-4718).

A Prayer for my Daughter–A pair of sordid policemen question and torture a couple of homosexuals guilty of a pitifully sleazy murder. The play, by Thomas Babe, moves along at a good clip and is constructed with considerable know-how. Robert Ackerman has directed appropriately. Public/Anspacher, 425 Lafayette St (677-6350).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Promenade Theater, 2162 Broadway (799-7690).

Royal Repertory–GBS's *Candida*; David Guerdon's *The Laundry.* $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Martinson Hall/Public Theater, 425 Lafayette St (677-6350).

Safe House–Nicholas Kazan's play, directed by Jonathan Alper. An examination of the conflict that arises when two old comrades from Berkeley meet— one now a fugitive, the other a therapist. Wed thru Sun at 8, thru 4/30. $3. Manhattan Theater Club, 321 E 73rd Street (472-0600).

The Sins of Scaramouche–An improvisational commedia dell'Arte fable, directed by Gary Beck. Fri thru Sun, thru 5/7, at 8 p.m. $3. New Lincoln Theater, 210 E 77th (288-1073).

Soho Repertory–French farces by Ionesco and Feydeau, 4/22, 23; *Poe in Person*, 4/21-23. Soho Rep, 19 Mercer St (925-2588).

Spanish Theater Repertory–*Bodas de Sangre* by Lorca; *Te Juro Juana Que Tengo Ganas* and *El Censo* by Carballido; *Cien Veces No Debo*; *Los Japoneses No Esperan* by Talesnik; *Jardin de Otono* by Diana Raznovich, directed by Rene Buch, Delfor Peralta, and Braulio Villar. All plays in Spanish in rotating repertory. Thru May. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

The Star Without a Name–A play by Mihail Sebastian, directed by Al Asermely, about a schoolteacher and a socialite and their momentary escape from the Rumanian society of the 30s. 4/20-22, 27-29, at 8 p.m. 4/23, 30 at 2 p.m. Theater of the Riverside Church, 490 Riverside Drive (864-2929).

The Taming of the Shrew–J.P. Duffy's roaring 20s version of the Shakespeare play. Friday thru Sunday at 8 p.m. thru 4/30. $5. RML Theater, 648 Broadway (244-4270).

A Taste of Honey–Shelagh Delaney's play, written when she was 18, about an English working-class girl and her troubles, directed by Robert Dorfman. Thurs thru Sat at 8 p.m. 4/20-22, 27-29. $2.50. Priory Theater, upstairs from the Promenade, 2162 Bdway (228-0900).

Three From Cafe Cino–Lanford Wilson's *Home Free;* Robert Patrick's *Preggin and Liss;* Tom Eyen's *The White Whore and the Bit Player.* Thru 4/30. Thursday thru Sunday. $3. 18th St Playhouse, 145 W 18th Street (868-3330).

Too Late for Yogurt–Three psychotic episodes by Harry Koutoukis. Fri thru Sun at 7:30 p.m. thru 5/5. $3. Westbeth Theater, 151 Bank St (691-2260).

The Twilight Dinner–Lennox Brown's play, directed by Douglas Turner Ward. Tues thru Fri at 8; Sat at 3:30 & 8:30; Sun at 2:30 & 7 p.m. thru 5/14. St Marks Plyhse, 133 Second Ave (OR 4-3530).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Venture Theater–*Sim,* a comedy by William Osborn. Saturdays at 8 p.m. $4. *Desmond,* based on Kafka's story about an ape. Sundays at 4 p.m. $3. 230½ 8th Ave (924-4791).

Waiting for Teddy–By Joel Ensana, directed by Bill McComb, about a shopping-bag lady who meets a famous politician on the Boston subway. 4/17-21, 24-28, Mon thru Friday at 1:15 p.m. Bring your lunch. Quaig Lunchtime Theater, Hotel Diplomat mezzanine, 108 W 43rd (221-9088).

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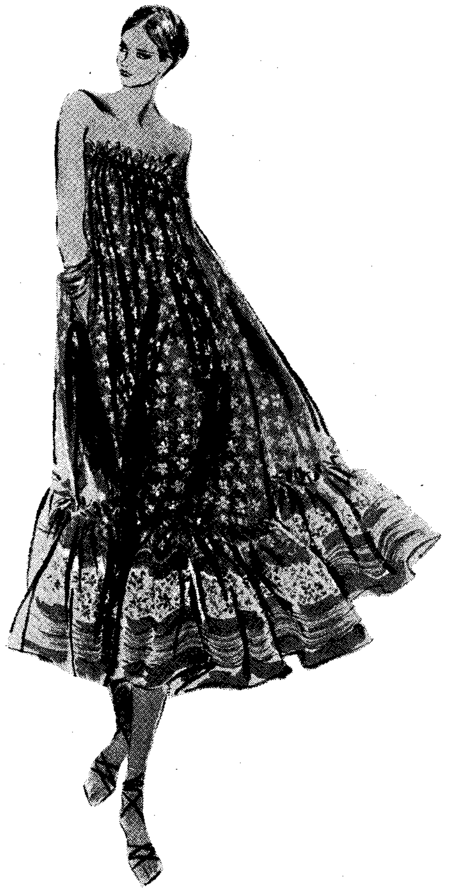

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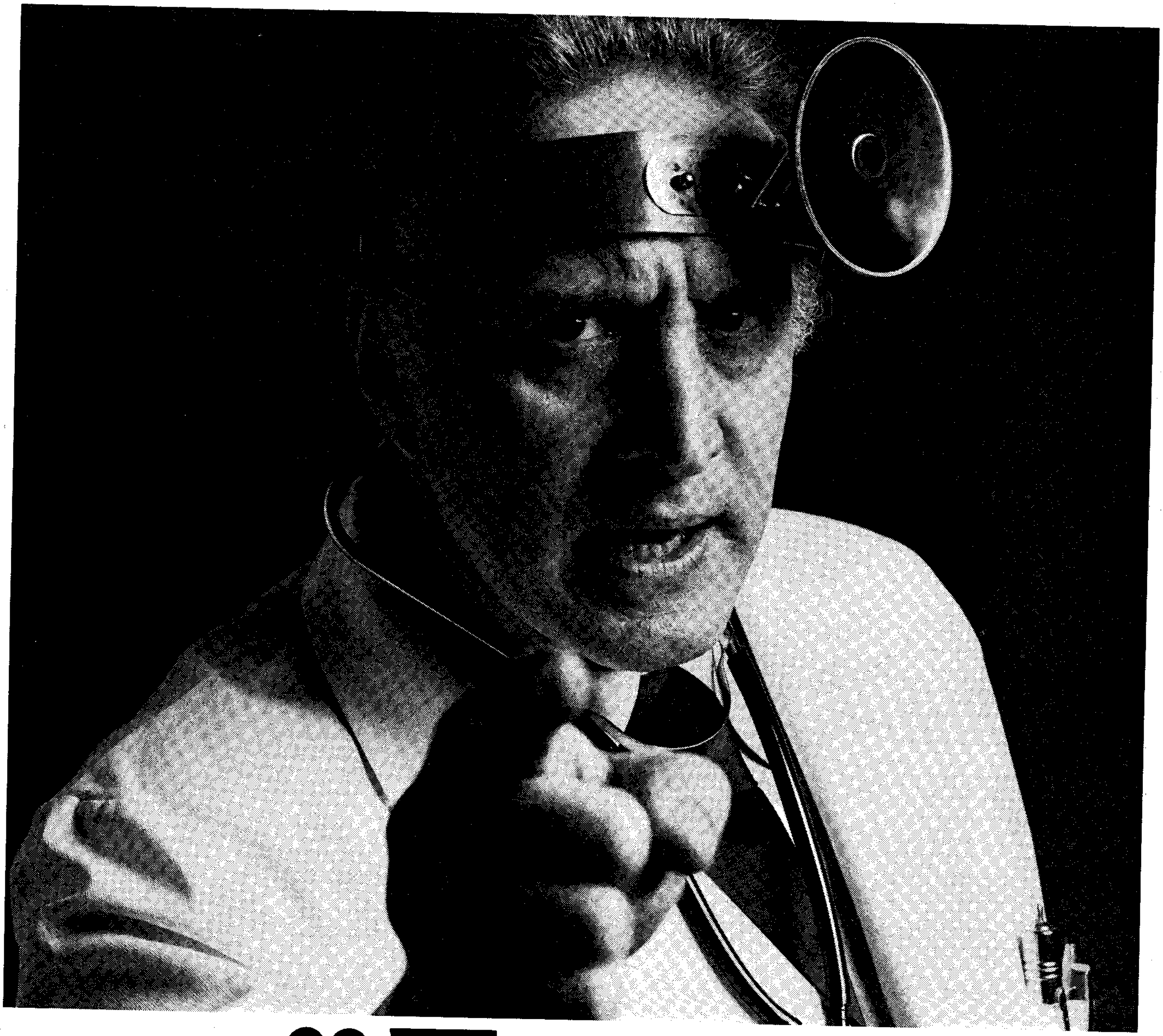

"Ætna, heal thyself."

In recent months, Ætna has been blunt in criticizing some expensive flaws in America's health care system.

Our bluntness has brought us, in return, equally blunt criticism of ourselves:

A hospital administrator from Illinois says that Ætna's *own* insurance plans have encouraged overuse of hospitals — since we pay for some procedures only when the insured person is hospitalized, even though out-patient treatment might cost less. (He's right. Some plans do this. We need to work harder to change them.[1])

Several doctors asked how we could claim to "give consumers a stake in holding down costs" when we're still selling health insurance that has little or no deductible.[2]

Another physician says that skyrocketing malpractice insurance premiums have forced him to increase the charges to his patients.[3]

Another accuses Ætna of "scapegoatism" and "kicking the dog," and a hospital representative contends "you attack us."[4]

To these last charges we plead "not guilty." Our criticism is aimed at the *health care system* and not at doctors or hospitals — although all participants (including Ætna) must share some responsibility. Most worthwhile changes in society bring with them strong disagreements and public debate. Slowing the runaway costs of this system needs open discussion now. Ætna will keep focusing on the flaws we see. And we'll keep welcoming — and responding to — the views of those who disagree with us most strongly.

Ætna wants insurance to be affordable.

---

[1] In the last few years we've intensified our efforts to correct this imbalance: Ætna health insurance plans are covering more and more kinds of out-patient care. Examples: Post-hospital convalescent facilities (since 1969); free-standing ambulatory surgical centers (since 1973); pre-admission testing (experimentally since 1970 — now being extended nationally); and post-hospital home health care already available in many plans.

[2] This is also true. Although Ætna has been stressing the value of deductibles and co-insurance since the mid-1950's, the physicians' criticism is fair: we *are* still writing insurance plans that have no deductibles for hospital charges. The pressure to "give the customer what he wants" is a constant in business. Ætna, like most insurers, has given in to it too many times when it may not have been in society's long-term interest.

[3] An increase, starting in the early 1970's, in the number and size of liability suits caught insurers by surprise, and drastically forced up premiums to cover legal costs, court awards and out-of-court settlements. Part of the solution, Ætna believes, is to reform an increasingly *dis*-torted tort law system. This is a subject as controversial and important as the health care system itself.

[4] In response to our earlier advertisements, several doctors wrote along these lines: "Ætna, being a large company, can afford to take pages in national magazines and push its opinions; I, as a private practitioner of medicine, obviously cannot." This advertisement is a recognition of that point of view. But we don't think that any of us involved in the health care system can afford to overlook our own contribution to the problem. Each of us should give some criticism, take some — *and act on it.*

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Cafe Fanny–Madison and 43rd. Patterned on 19th century Viennese cafes with an informal ambiance and open from 7 a.m. to midnight daily. The Curtis Sisters play week nights, Mon thru Fri (687-7115).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

Ceal's Place–39th & 9th Ave. A homey place specializing in soup & bread; Laine Cooke, with David Lahm at the keyboard, sings Saturdays. Other entertainers other nights, Eric Oxendine and friends, and jazz pianist Patti Brown (947-7779).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–666 W 125th. New cabaret-supper club with a revue reminiscent of the 30s. 4/19-5/1, Joyce Bryant entertains. Shows at 10 and 12:30 (MO 3-7980).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Jimmy Weston's–131 E 54th. Thru 5/27, jazz great Dorothy Donegan plays piano nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Playboy Club–5 E 59th. Lainie's Room: Thru 4/22, Latin/jazz bandleader Ray Barretto, Mon thru Thurs 9 & 11:30 p.m. Fri & Sat, 9; 11:45, & 1:30 a.m. (PL 2-3100).

Rainbow Grill–65th floor, Rockefeller Plaza. Song stylist Johnny Desmond performs here thru April, nightly except Sunday, at 9:15 & 11:30 p.m. (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roseland–239 W 52nd. Ballroom open for dancing Wed thru Sun 6:30 to midnight. From 2:30 p.m. Thurs and weekend, with bands of Tony Martell and Ramon Argueso Petro and Olga dance class Wed at 6:30 p.m. (CI 7-0200).

Shepheard's–Park Ave & 56th. Jean-Paul Vignon and Friends entertain three times nightly thru 5/6 (421-0900).

NO JOHNNY-ONE-NOTE

Lots of notes and tempi to boot with veteran jazz singer **Johnny Hartman** belting 'em out thru April 29th at the **Sibi,** an upstairs den at 151 E. 50th St. He has his own jazz trio behind him for hour-long sets every night but Sunday (753-3429).

Yankees Riverboat–Empire State Bldg. 4/20-22, Jazz singer Joyce Thorne and the World's Greatest Jazz Band. From 8 p.m. Closed Sundays (736-6210).

THE HOTEL ROOMS

Americana, 811 Seventh Ave (581-1000). **French Quarter:** New Orleans atmosphere, and dancing to music of Bobby Michaels & Company, Mon thru Sat, 9 to 1:30 a.m. Sun 5 to midnight. **Bridges:** Singer-pianist Amy Lynn Yago, 5:30 p.m. to 11 p.m.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is here with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Teddy Wilson, the patron saint of swing piano and one of the most stylish of improvisors, is alone at the keyboard on weekday nights.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** The Bernie Leighton Trio for listening and dancing, Tues thru Sat, 9 to 12:30.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30 thru 4/29, Bradley Band, starring Susan Bradley. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 to 12:30, singer Mary Small.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, 5:30-9 p.m. The Peter Duchin Quartet, 9 p.m. -2 a.m.

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Ali's Alley–77 Greene St. 4/18-22, Jemeel Moondoc & Montu. 4/25-29, the Eddie Gale Quartet. On Mondays, Ted Daniels has the big band (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Beefsteak Charlie's–12th St & Fifth. 4/19-22, Ronnie Mathews Trio (675-4720).

Blue Hawaii–135 3rd Ave. Always an interesting line up of pianists here. Jaki Byard continues on Sundays, and Joanne Brakeen, lately of the Stan Getz Quartet, leads a trio on 4/21-22 (260-7690).

The Bottom Line–15 W 4th St. 4/21, 22, Richie Furay Band. 4/23, 24, Rupert Holmes, Dee Dee Bridgewater. 4/25, 26, Earl Klugh (228-6300).

Carnegie Hall Cabaret–165 W 56th. Jazz pianist Ellis Larkins plays from 8 to midnight (PL 7-9522).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, skylights, and music nightly. 4/17-29, Rosanna Vitro (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

The Cookery–University Pl at 8th St. Alberta Hunter, that grand old lady of the blues, sings Mon thru Thurs at 8:30 & 10:30; Fri & Sat at 12:15 a.m., also (OR 4-4450).

Crawdaddy–45th & Vanderbilt. Warren Vaché and his trio (Don Coates on piano, Chuck Briggs on drums) perform at this genuine New Orleans restaurant Mon thru Fri, 6:30 thru 11:30 (687-1860).

David K's Aquarium Lounge–1115 Third Ave. Hugh Shannon sings old and new favorites, Tues thru Sat, from 9 p.m. to 2 a.m. (371-9090).

Eddie Condon's–144 W 54th. Red Balaban's house band entertains. Guests sit in on Tuesdays and Sundays. 4/23, the Scott Hamilton Quintet with Soprano saxist Kenny Davern. 4/25, trumpeter Doc Cheatham (265-8277).

SONG AND DANCE MAN

Bertram Ross (known heretofore exclusively as dancer, both with Martha Graham and his own troupe, makes his debut as a nightclub singer, April 24th through the 29th, at the **Duplex,** 55 Grove Street (243-9306).

Gregory's–First Ave at 63rd. The Al Haig trio Mondays includes former Gillespie-guitarist Al Gafa, while the compleat bebop guitarist Chuck Wayne leads his own trio Tuesdays. Wed thru Sat, 10 p.m. to 3 a.m., Hod O'Brien Trio, with guitarist Joe Puma (371-2220).

Hopper's–452 6th Ave. Drummer Joel Morello and his jazz quintette, Mon thru Sat, 9:30, 11:30, and an extra 1 a.m. show Fri & Sat (260-0250).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock. Also singalongs. Wednesdays from 8 to midnight thru 5/3 (759-9041).

Jazzmania Society–14 E 23rd. This singular penthouse loft has jam sessions every Friday and Saturday in which a guest soloist joins the house band, under the leadership of Mike Morgenstern, the saxophone playing proprietor (477-3077).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monument to the jazz spirit, and to miss seeing him at work is to deny yourself the pleasure of witnessing one of the few enduring giants. His group includes clarinetist Joe Muranyi and trombonist Bobby Pratt. Mon & Sun, Max Kaminsky, no slouch either, leads the band (664-9700).

Larson's–1160 Third Ave. Brooks Kerr, the young repository of classical jazz piano pieces, stride orthodoxies, and arcane as well as pop Ellington, works with Ellingtonian bassist Aaron Bell, whose tone and time is flawless, and drummer Shelton Gary Thurs thru Sat; on Tues and Wed, drummer Sonny Greer (744-2540).

Marty's–1265 Third Ave. Terraces and gardens and continental food. Jimmy Jordan plays the piano and sings blues and ballads (249-4100).

Monsignore II–61 E 55th. Plush place with excellent service, a great chef, and strolling guitarist-singer Bravo Riccardo entertaining Mon thru Sat from 6:30 (EL 5-2070).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays for entertainment. Pianist-singer Larry Paine from 7 p.m. in the lounge (752-0200).

The Other End–149 Bleecker St. 4/19-23, Bluesmen Sonny Terry and Brownie McGhee, plus singer/songwriter John Hiatt. 4/25, 26, comedians Chris Rush and Biff Rose (673-7030).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Red Blazer Too–1576 Third Ave, nr 88th. Wed, the Original Traditional Jazz Band. Thurs, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 4/18-23, comedienne/magician Judy Carter, with singer Maria Vidal. 4/24, The Imperials. 4/25-30, Lewis Friedman, and singer-pianist Michael Foriarty (691-0900).

Sweet Basil–88 7th Ave So. 4/18, 22, Jack Wilkins Quartet (242-1785).

Tramps–125 E 15th. Baby Jane Dexter has been held over, by popular demand, and may be heard (and seen) 4/19-22, at 8:30 & 10:30 p.m. (260-0370).

Village Gate–Bleecker & Thompson. Thru 4/23, (Monday off) the Phineas Newborn Trio (475-5120).

Village Vanguard–178 Seventh Ave So. Mondays you can hear a remarkable orchestra under the leadership of George Russell play a retrospective of Russell Compositions. This is the most exciting orchestra to hit the city in years, as the lines attest. 4/18-23, the Bill Evans trio, with Philly Joe Jones on drums, makes a welcome return (AL 5-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

Tony Orlando/Tom Dreesen, Westbury Music Fair; 4/18-20 at 8:30, 4/21 at 8, 4/22 at 7 & 10:30, 4/23 at 7:30.

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Elvis: The Legend Lives, Palace Theater, Bdwy at 47th St. (757-2626). Tues-Thurs at 7:30, Fri & Sat at 7 & 10, Sun at 3.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Electric Spaghetti: Theater/Music/Dance, Truck & Warehouse Theater, 79 E 4th St. (242-3900). Mon-Thurs at 7 & 9:30, Fri at 7, 9:30 & 12, Sat at 2, 7, 9:30 & 12, Sun at 4, 7, 9:30 & 12. Thru 5/13.

Concerts

Tuesday, April 18

New York Philharmonic, Avery Fisher Hall, at 7:30.
Indianapolis Symphony Orchestra, Carnegie Hall, 8.
Bronx Arts Ensemble, Alice Tully Hall, at 8.
Michael Newman, Mannes College, at 8.
Ruth Laredo, 92nd St. Y, at 8.
Max Pollikoff, Town Hall, at 8.
Paul Epstein, American Theater Lab, 219 W 19th St. (924-0077), at 8.

Wednesday, April 19

SEASON FINALE

Seiji Ozawa leads the Boston Symphony Orchestra in its final two concerts in New York City this season on Wednesday and Thursday of this week. The programs will consist of Respighi's *Ancient Airs and Dances,* Nielsen's Symphony No. 4, and pianist Andre Watts's performance of Saint-Saëns's Piano Concerto No. 2. Carnegie Hall at 8 (247-7459).

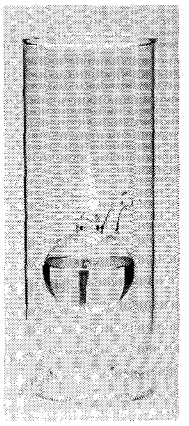
Juilliard Student Concert, Alice Tully Hall, at 1.
Musica Aeterna, Alice Tully Hall, at 8.
Student Recital, Mannes College, at 8.
New Hungarian Quartet, 92nd St. Y, at 8.
Judy Hubbell, Carnegie Recital Hall, at 8.
Greg Stier, Le Figaro Cafe, 184 Bleecker St. (677-1100), at 9 & 11.
Municipal Chamber Orchestra, Y Sr. Center, 60 West End Ave., Bklyn (682-6567), at 1:30.
New York String Quartet, St. Peter's Church, Lexington Ave. at 54th St. (989-3591), at 12 & 1.
Jack Kreiselman, NYU Theater, 35 W 4th St. (598-3002), at 8:15.
Yehuda Hanani, Queensborough Community College, Springfield Blvd. at 56th Ave. (631-6410), at 12:15.

Thursday, April 20

SOLO FLIGHT

On Thursday, April 20, pianist **Teresa Compos** will grace the stage of Carnegie Recital Hall in a solo performance. Her program will consist of works by Beethoven, Chopin, Rachmaninoff, Schumann, Brahms, and Prokofiev. At 8 (247-7459).

Boston Symphony Orchestra, Carnegie Hall, at 8.



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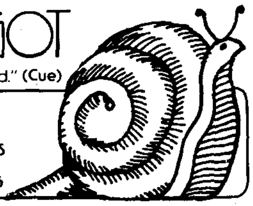

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New York Philharmonic, Avery Fisher Hall, at 8:30.
Judit James, Alice Tully Hall, at 8.
Roberto Aussel, 92nd St. Y, at 8.
Charles Bressler & Donald Hassard, Mannes College, at 8.
Emanuel Ax & Young-Uck Kim, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
David Soyer & Rudolf Firkusny, Metropolitan Museum, at 8.
Cecil Taylor, Whitney Museum, at 8.
Irma Vallecillo, CUNY Graduate Center, 33 W 42nd St. (826-4578), at 5:30.

Friday, April 21

New York Philharmonic, Avery Fisher Hall, at 2.
Mary Lou Williams/Paul Motian Trio, Public Theater, 425 Lafayette St. (677-6350), 9:30 & 12.
Juilliard Student Concert, Alice Tully Hall, at 8.
Rebecca Geffner, Mannes College, at 8.
Kuei Pin Yeo, Carnegie Recital Hall, at 8.
Joe Carroll, Jazzmania, 14 E 23rd St. (477-3077), 9.
Bronx Choral Society, St. Raymond's Church, Castle Hill & East Tremont Aves. (822-4871), at 8.

Saturday, April 22

Toronto Symphony Orchestra, Carnegie Hall, at 8.
Glee Club of the Friendly Sons of St. Patrick, Alice Tully Hall, at 8.
Joe Carroll, Jazzmania, 14 E 23rd St. (477-3077), at 9.
Linda J. Simmons, Carnegie Recital Hall, at 2.
Hal Archer & David Miller, Carnegie Recital Hall, at 5:45.
Victor W. Sawicki, Carnegie Recital Hall, at 8:30.
Mary Lou Williams/Paul Motian Trio, Public Theater, 425 Lafayette St. (677-6350), 9:30 & 12.
New York Philharmonic, Avery Fisher Hall, at 8:30.

Sunday, April 23

Anna Russell, Carnegie Hall, at 3.
Grand Ballet de Tahiti, Carnegie Hall, at 7:30.
Lynn Harrell & Misha Dichter, Alice Tully Hall, at 3.
Pierre Cochereau, Alice Tully Hall, at 8.
Robelyn Schrade, Carnegie Recital Hall, at 5:45.
John de Chiaro, Carnegie Recital Hall, at 8:30.
Alternative Ensemble, Jazzmania, 14 E 23rd St. (477-3077), at 2.
George Lewis & Richard Teitelbaum, Axis in SoHo, 463 W Bdwy (228-0882), at 6 & 7:30.
James King, Town Hall, at 2:30.
Jill Jaffe & Chamber Ensemble, Bronx Museum, 2.
William Mount, Christ & St. Stephen's Church, 120 W 69th St. (874-1371), at 4.
Chinese Music Ensemble of New York, Henry St. Playhouse, 466 Grand St. (766-9334), at 2:30.
New Amsterdam Singers, New-York Historical Society, at 2:30.
New York Sinfonia Orchestra, Ward-Nasse Gallery, 131 Prince St. (864-5907), at 4:30.

Monday, April 24

Bavarian Symphony Orchestra of Munich, Avery Fisher Hall, at 8.
David Hollander, Town Hall, at 8.
Creative Music Studio, Carnegie Recital Hall, at 8.
Paul Berkowitz, Alice Tully Hall, at 8.
Grand Ballet de Tahiti, Carnegie Hall, at 8.
John Cage Concert, Whitney Museum, at 7 & 9:30.
First Festival of Women's Music, CUNY Graduate Center, 33 W 42nd St. (790-4331), at 8.

Tuesday, April 25

Janet Baker, Carnegie Hall, at 8.
Jay Rothman, Alice Tully Hall, at 8.
David Starobin, Carnegie Recital Hall, at 8.
New York Philharmonic, Avery Fisher Hall, at 7:30.
American String Quartet, Mannes College, at 8.
Chilingirian String Quartet, 92nd St. Y, at 8.
Jon Gibson, ATL, 219 W 19th St. (924-0077), at 8.

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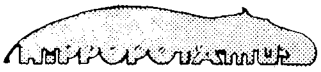

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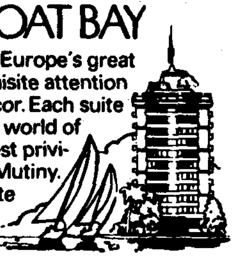

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Capobianco; designer: Toms. Wed, 4/19 at 9: **The Saint of Bleecker Street** with Malfitano, Walker, Soviero, DiGiuseppe. Conductor: Kellogg; director: Rizzo; designers: Salzer & Luiken. Thurs, 4/20 at 8: **La Bohème** With Niculsecu, Zannoth, Rendall, Fredricks. Conductor: Mauceri; director: Auerbach; designer: Evans. Fri, 4/21 at 8: **Madama Butterfly** with Hinds, Curry, Bartolini, Burchinal. Conductor: La Selva; director: Corsaro; designer: Evans. Sat, 4/22 at 2: **The Marriage of Figaro** with Meier, Little, Wallis, Ramey. Conductor: Queler; director: Copley; designer: Toms. Sat, 4/22 at 8: **Carmen** with Freni, Daniels, Norman, Fredricks. Conductor: Effron; director: Auerbach; designer: Varona. Sun, 4/23 at 1: **La Traviata** with Thomson, Murphy, Price, Cossa. Conductor: De Renzi; director: Corsaro; designers: Fletcher & Campbell. Sun, 4/23 at 7: **The Saint of Bleecker Street** (Same cast as 4/19). Tues, 4/25 at 8: **La Bohème** (Same cast as 4/20).

OTHER

Amato Opera, 319 Bowery (228-8200). *Lucia Di Lammermoor*, 4/22 at 7:30, 4/23 at 2:30.

Bel Canto Opera, 30 E 31st St. (889-6366). *Les Huguenots*, 4/22 at 7:30, 4/23 at 3.

Light Opera of Manhattan, 334 E 74th St. (535-6310). *The Gondoliers*, 4/19 at 2 & 8:30, 4/20-21 at 8:30, 4/22 at 4 & 8:30, 4/23 at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

The Kitchen, 484 Broome St. (925-3615).

Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Mannes College of Music, 157 E 74th St. (737-0700).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

92nd St. Y, at Lexington Ave. (427-6000).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

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Tues, 4/18 & Wed, 4/19 at 8: *La Bayadère; Voluntaries; Firebird.* Thurs, 4/20 at 8: *Theme and Variations; Voluntaries; Pavane; Push Comes to Shove.* Fri, 4/21 at 8: *Swan Lake.* Sat, 4/22 at 2 & 8: *Swan Lake.* Mon, 4/24 & Tues, 4/25 at 8: *Swan Lake.*

JOFFREY BALLET
CITY CENTER

Tues, 4/18 at 8: *Romeo and Juliet.* Wed, 4/19 at 8: *Moves; Suite Saint-Saëns; Touch Me; Rodeo.* Thurs, 4/20 at 8: New Araiz ballet; *La Vivandière; Parade; Kettentanz.* Fri, 4/21 at 8: *Moves; Suite Saint-Saëns;* pas de deux; *Rodeo.* Sat, 4/22 at 8: *Suite Saint-Saëns; Touch Me; Parade; Interplay.* Sun, 4/23 at 2: *Les Patineurs;* new Araiz ballet; *L'Air d'Esprit; Cakewalk.* Sun, 4/23 at 7:30: *Kettentanz;* pas de deux; *As Time Goes By; Rodeo.* Tues, 4/25 at 8: *Les Patineurs;* new Araiz ballet; *La Vivandière; Trinity.*

ELIOT FELD BALLET
PLYMOUTH THEATER

Tues, 4/18 at 8: *Harbinger; The Gods Amused; La Vida; Intermezzo.* Wed, 4/19 at 8: *Harbinger; Impromptu; La Vida; Mazurka.* Thurs, 4/20 at 8: *The Consort: The Gods Amused; La Vida; Excursions.* Fri, 4/21 at 8: *Harbinger; Intermezzo; A Footstep of*

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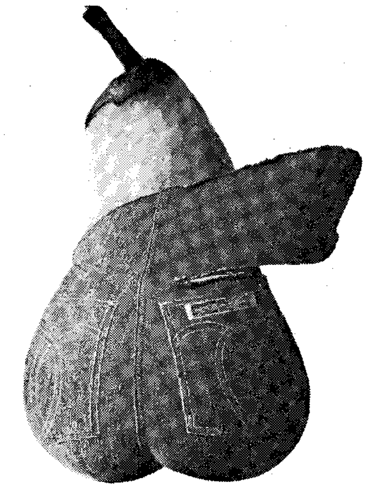

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Air. Sat, 4/22 at 2:30: *Harbinger; Impromptu; La Vida; Excursions.* Sat, 4/22 at 8: *The Real McCoy; At Midnight; Santa Fe; A Footstep of Air.* Sun, 4/23 at 2:30: *The Real McCoy; The Gods Amused; La Vida; The Consort.* Sun, 4/23 at 7:30: *Harbinger; Santa Fe; La Vida; A Footstep of Air.*

NIKOLAIS DANCE THEATER
BEACON THEATER

Wed, 4/19 at 7:30: *Grotto* duets; *Gallery;* suite from *Sanctum.* Thurs, 4/20 & Fri, 4/21 at 8: *Stick Figures; Guignol; Triad.* Sat, 4/22 at 2: *Stick Figures; Guignol; Sanctum.* Sat, 4/22 at 8: Same program as 4/19. Sun, 4/23 at 8: *Temple; Gallery; Triad.* Tues, 4/25 at 8: *Temple; Guignol; Styx.*

OTHER

Douglas Dunn & Dancers, BAM Opera House, 4/20 at 7:30, 4/21-22 at 8, 4/23 at 2.

Gudde Dancers, Marymount Manhattan Theater, 221 E 71st St. (242-3900), 4/20-22 at 8, 4/23 at 2.

Erick Hawkins Dance Co., Roundabout Theater, 333 W 23rd St. (924-7160), 4/25 at 8.

Marleen Pennison & Dancers, Performing Space, 117 Hudson St. (966-0978), 4/18-22 at 8.

Larry Richardson & Dance Co.–Dance Gallery, 242 E 14th St. (685-5972), 4/21-22 at 8, 4/23 at 3.

Riverside Dance Festival, Riverside Church, 490 Riverside Dr. (864-2929): Asian American Dance Theater, 4/20-22 at 8, 4/23 at 2.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

***Pat Adams**–Large scale paintings and small works on paper, thru 4/29. Zabriskie, 29 W 57th (832-9034).

Don David/Alfred B. Thomas–Studies on paper of the Oregon coast/Photos of abandoned houses, thru 5/11. Alonzo, 30 W 57th (586-2500).

Jean Dupuy–Objects using lenses and conceptual works on paper, thru 5/2. Goodman, 38 E 57th (755-3520).

John Ferren/(1905-1970)–Works on paper, thru 5/4. Sachs, 29 W 57th (421-8686).

Maria Antonia Gonzalez–Colombian acrylics and drawings, thru 5/20. Noble/Polans, 40 W 57th (541-9510).

Stephen Greene–Recent oils, 4/22-5/18. Pearl, 29 W 57th (838-6310).

Ray Johnson–Surreal-like silhouette portraits in collage and paint of well-knowns, thru 5/6. Jackson, 52 E 57th (PL5-6778).

Richard Lindner–Eight large oils, watercolors, and pastels, thru 5/6 Janis, 6 W 57th (586-0110).

***Agnes Martin**–Recent watercolors created in New Mexico/Black and white prints of the 70s, including Close, Dine, Kelly, others, thru 4/22. Pace, 32 E 57th (HA1-3292).

Fred Meyer–Terra cotta figures and life-size bronzes, 4/25-5/20. Midtown, 11 E 57th (PL8-1900).

George Nick–Crisp architectonic views, including Bulgaria, 4/22-5/11. deNagy, 29 W 57th (421-3780).

***Robert Andrew Parker**–Watercolors, thru 5/5. Dintenfass, 50 W 57th (581-2268).

***Philip Pearlstein**–Large canvases of the female model, thru 4/29. Frumkin, 50 W 57th (757-6655).

Jeffrey Schiller–Large welded steel sculptures, thru 4/29. Viridian, 24 W 57th (245-2882).

Susan Shatter–Watercolors and drawings, thru 5/4. Fischbach, 29 W 57th (PL9-2345).

Hedda Sterne–Notations, thru 5/6. Parsons, 24 W 57th (CI7-7480).

***Antoni Tapies**–The metaphysical in rich earthy-textured canvases, thru 5/6. Jackson, 521 W 57th (586-4200).

MADISON AVE & VICINITY

H. Amiard (1878-1962)/**George Oberteuffer** (1878-1940)–Oils, pastels, and watercolors, thru 5/10. Graham, 1014 Mad Ave (535-5566).

Charles Arnoldi–New paintings, thru 4/27. Elkon, 1063 Mad Ave (535-3940).

Peter Bardazzi–Paintings, thru 5/13. Ekstrom, 980 Mad Ave (YU8-8857).

Charles Baskerville/Nina Bohlen–Art deco from the 30s and recent Greek scenes, thru 4/22/Color pencil drawings and monotypes, thru 4/29. FAR, 22 E 80th (734-7287).

Leland Bell–Recent paintings, thru 5/6. Schoelkopf, 825 Mad Ave (TR9-4639).

***Henryk Berlewi**(1894-1967)–Constructivist works by this member of the Polish avant-garde, thru 5/30. Laboetie, 9 E 82nd (535-4865).

Willard Boepple–Large welded steel pieces and smaller works, thru 4/29. Acquavella, 18 E 79th (RE4-6300). Mon-Sat 10-5.

Gretna Campbell–Summer and winter landscapes, thru 4/26. Ingber, 3 E 78th (744-3158).

Dennis Clive/John Hegerty–Ceramic trucks/Recent figurative works, thru 4/29. Stone, 48 E 86th (YU8-6870).

***Lucian Freud**–Paintings, thru 4/29. Davis & Long, 746 Mad Ave (861-2811).

***Howard Hussey**–Cut-paper elements, painted and reassembled into invented landscapes, thru 4/29. Carlton, 127 E 69th (249-9880).

***Paul Jenkins**–Clouds in acrylic on canvas, pigments on paper, collage on wood screens, and bronze sculpture, thru 5/13. Gimpel, 1040 Mad Ave (628-1897).

Reuben Kadish–Sculpture, 4/22-5/18. Borgenicht, 1018 Mad Ave (LE5-8040).

Mary Kelsey/Kikuo Saito–Color works by both, thru 4/29. O'Reilly, 35 E 67th (988-4370).

Rita and Leon Krier–Architectural drawings and watercolors, thru 5/15. Institute for Architecture and Urban Studies, 8 W 40th (398-9474). Mon-Sat 12-6.

David Levine–Satirical drawings and watercolors, thru 4/28. Forum, 1018 Mad Ave (LE5-6080).

Mercedes–Fantasy landscapes, thru 4/28. Canty, 50 E 78th (794-9855).

***David Phillips**–Drawings done with small stones, plus bronze, pewter, and stone works, thru 4/29. Touchstone, 118 E 64th (826-6111).

Paul Pletka–Recent paintings, thru 4/29. Kerr, 49 E 82nd (628-1200). Mon-Fri 9-5, Sat 10-5.

George Rickey–Drawings for his kinetic sculpture, plus a self-portrait, thru 4/29. Gurewitsch, 55 E 74th (RE4-7302). Tues-Sat 1-5.

Joan Semmel–Recent paintings, thru 4/27. Lerner-Heller, 956 Mad Ave (861-9010).

Wallace H. Smith–Recent paintings, 4/24-5/13. Rehn, 655 Mad Ave (PL3-4694).

Keith Sonnier–Graphics, thru 4/29. Castelli, 4 E 77th (288-3202).

***Utamaro** (1753-1806)–Woodblock prints, drawings, and illustrated books, including nature studies, domestic scenes, and the courtesans, thru 6/17. Ronin, 605 Mad at 57th (688-0188). Mon-Sat 10-6, Thurs til 8.

John Yue–Watercolors of Westhampton, thru 4/27. Automation House, 49 E 68th (628-1010). Mon-Fri 9-5.

SoHo

Ernst Aebi/Dionigi Cossu–Infinitely detailed pen and ink drawings/Large multi-paneled abstractions, thru 5/4. Hubris, 150 Thompson (982-1827).

Shirley Bach/Ethel Herst–Paintings by both, thru 4/23. Viewing Room, 72 Wooster (431-5904).

***Bill Barrell**–Potholes, a city's decay, thru 4/30. Apollo, 104 Greene (431-3388).

***Rachel Bas-Cohain**–Large scale sculpture, thru 5/3. A.I.R., 97 Wooster (966-0799).

Dara Birnbaum/Glenda Hydler–Works, thru 4/27. Franklin Furnace, 112 Franklin (925-4671).

Janet Braun-Reinitz–Boxes and collages, thru 4/23. Pleiades, 152 Wooster (730-9369).

Bruce Brooks/Cyrilla Mozenter/Mark Saltz–Gestural abstractions/Oil and wax on plywood/Thick acrylics, thru 4/25. 415 W Bdwy (857-1984). Sat 11-6.

***Sam Cady/Mary Heilmann**–Meticulous depictions of everyday objects on shaped canvases, thru 5/6/New paintings, 4/22-5/6. Solomon, 392 W Bdwy (925-1900).

Mary Dritschel/Vince O'Leary–A multi-media installation/Light piece synthesis photos, thru 4/23. Hansen, 70 Wooster (431-5904).

***Audrey Flack**–Photo realist vanitas series dealing with WW II, Marilyn Monroe, and gambling, thru 5/4. Meisel, 141 Prince (677-1340).

Andre Previn and the Pittsburgh Symphony crown a splendid second season with four final musical events.

April 23, A Gathering of Players features celebrated violinists Isaac Stern and Pinchas Zukerman, Andre Previn, and Nathaniel Rosen, first cellist for the Pittsburgh Symphony Orchestra, in an informal hour of talk and chamber music.

April 30, Richard Strauss' Alpine Symphony recreates the color and majesty of the Bavarian Alps on a grand scale. Augmenting the regular orchestra with wind and thunder machines and a 16-piece brass section, the work is a brilliant showpiece for Previn and the Pittsburgh.

May 7, Dame Janet Baker is quite simply acknowledged as the world's greatest mezzo-soprano. In a rare television appearance, Dame Janet discusses her development as an artist, and performs a unique song cycle specially composed for her by Previn.

May 14, Brahms' Requiem is one of the most majestic works ever composed for the forces of orchestra and voice. Previn conducts the Pittsburgh Symphony, The Mendelssohn Choir of Pittsburgh, soprano Barbara Hendricks and baritone Ryan Edwards in this special 90-minute program.

Produced by WQED/Pittsburgh, this series of eight musical specials is underwritten by Alcoa Foundation as part of an ongoing commitment to quality programming in public television.

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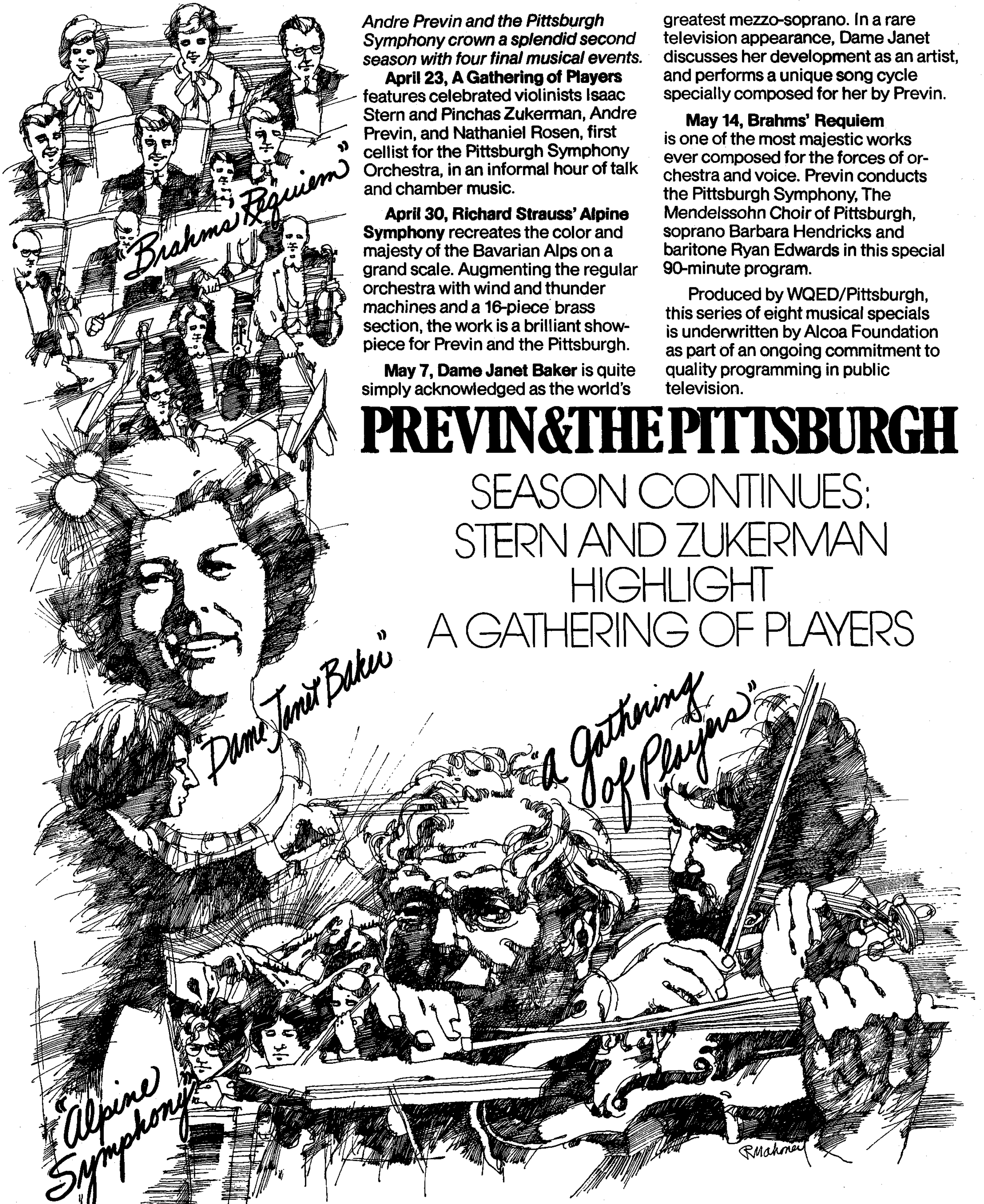

CHANNEL 13 SUNDAYS AT 8:00 PM PBS
New York

ALCOA

Lillian Frantin-Edwards–Richly patterned New Mexican views, thru 4/28. Lotus, 81 Spring (226-6664).

Cynthia Gallagher–Dense grids on large paper, 4/25-5/13. 55 Mercer (226-8513).

Gwyn Gershon/Stanley Posteck–Collages/Rope art, thru 4/30. Le Figaro, 184 Bleecker (677-1100).

Max Gimblett–High chroma abstractions using two color fields, 4/19-5/18. Cuningham Ward, 94 Prince (966-0455).

***Charles Ginnever**–The "Hellenic Series," steel parallelograms exploring space and illusion, thru 4/22. Hutchinson, 138 Greene (966-3066).

Guy Goodwin–Paintings, thru 5/6. Thorp, 139 Spring (925-1200).

Robert Grosvenor–New sculpture, thru 4/29. Cooper, 155 Wooster (677-4390).

Elwood Howell/Joan Melnick–Lyric landscapes/Underwater-scapes, 4/25-5/21. Hansen, 70 Wooster (431-5904).

Louise Kruger/Therese Schwartz–Wooden figures and animals and wall pieces/Drawings of the square, thru 4/27. Landmark, 469 Broome (966-1173).

Stephanie Brody Lederman/Michael A. Smith–Works on paper/Photos of the western landscape, thru 4/29. Freidus, 158 Lafayette (925-0113).

Bob MacDonald–Nudes, cats, and businessmen, thru 5/7. Pleiades, 152 Wooster (475-9658).

***Juanita McNeely**–The figure in an undefined space, thru 4/19. Prince St, 106 Prince (226-9153). Tues-Sun 12-5.

Cynthia Mailman–Cross-country landscapes viewed thru a car window, thru 4/26. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

Jeffrey Maron–Balanced monumental steel compositions, thru 5/4. Milliken, 141 Prince (674-3131).

Molly–Photographic pieces, thru 4/27. Eno, 101 Wooster (226-5342). Tues-Sat 12-6.

***John Okulick**–Large, boxlike wood constructions filled with rocks, straw, twigs, plus gallery artists, thru 5/4. Hoffman, 429 W Bdwy (966-6676).

Blinky Palermo–Acrylics on aluminum, thru 5/13. Friedrich, 393 W Bdwy (925-9380). Tues-Sat 12-6.

Sylvia Rutkoff–Paintings, thru 5/6. Key, 130 Greene (966-3597). Wed-Sat 11-6.

Angelo Savelli–Environmental installations, including tree parts, plus a series of abstractions using canvas as skin, 4/25-5/20. SculptureNow and Hutchinson, 142 Greene (966-3066).

Shaw Stuart–Box sculpture, including surreal tea sets in mixed media, thru 4/26. 14 Sculptors, 75 Thompson (966-5790).

Robert Swaine/Alan Uglow–Colorist grid systems/Six large oil chalk on paper drawings, thru 4/29. Caldwell, 383 W Bdwy (966-6500).

Agnese Udinotti–Welded-steel sculpture with masses of minute figures, thru 4/30. Vorpal, 465 W Bdwy (777-3939). Mon-Sat 10-6, Sun 1-6.

Barry Le Va–A two-room installation, thru 4/29. Sonnabend, 420 W Bdwy (966-6160).

William M. Witenberg–Watercolors on paper, thru 4/29. Bayard, 456 W Bdwy (477-3804).

OTHER

***Nancy Graves**–A 5,000 pound bronze fossil sculpture, thru 4/30. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

William Midgette–Paintings of NYC, thru 4/24. US Court House, 40 Center St. Mon-Fri 9-5.

Saul Ostrow–Large colored pen and ink drawings, thru 4/22. Droll/Kolbert, 724 5th Ave (541-6006).

Wallace Putnam–Wild expressionist "Castaneda" series, thru 4/28. NYU, Loeb Center 566 LaGuardia (598-2027).

Norman Rockwell–Oils and signed graphics, thru 4/29. Studio 53, 424 Park Ave (688-1300).

Olga Sheirr–Landscapes in color inks, 4/25-5/14. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

GROUP SHOWS

57th STREET

***Esman**–29 W 57th (421-9490). Architectural drawings by Cook, Fuller, Kahn, Vreeland, others, thru 5/13.

***Hammer**–51 E 57th (644-4400). Children in 19th century European and American works, including Bouguereau, Fuller, Renoir, others, thru 4/29.

Spectrum–30 W 57th (246-2525). Basketball in Indiana's MECCA prints, Warhol's Abdul-Jabbar, and others, thru 5/6.

Sumers–50 W 57th (541-8334). Landscapes and figures by forgotten early 20th century German printmakers, thru 4/29.

MADISON AVE & VICINITY

***ACA**–25 E 73rd (628-2440). American flower paintings from 1850 to 1950, including Demuth, O'Keeffe, Rosen, Stella, others, thru 4/22.

Adler–21 E 67th (249-2450). Three American impressionists of the Old Lyme School: Abrams, Ebert, and Burr, thru 5/6.

African Tribal Arts II–37 W 53rd (582-5056). Beasts of the African bush in sculpture from Benin, Ghana, Mali, thru 4/30.

Cityana–16 E 53rd (752-2079). 1500 postcards of NYC from 1898-1940, thru 4/29.

Duhl–31 W 54th (582-4163). Tues-Sat 12-5. 28 artists, including Helwig's grisaille enamels, Shirk's silver miniatures, others, thru 4/28.

Elements–766 Mad Ave (744-0890). Glass sculpture, wall panels, boxes by Fritz, Ingber, Taylor, others, thru 5/20.

Fourcade, 36 E 75th (535-3980). Sculpture by Bourgeois, deKooning, Lichtenstein, Moore, others, thru 6/3.

French Institute–22 E 60th (644-1820). Mon-Thurs 11-8, Fri 11-5:30, Sat 11-1:30. French picture postcards from 1889-1919, thru 5/5.

Grolier Club–47 E 60th (TE8-6690). Mon-Fri 10-5, Sat 10-3. NYC in the literature of Cooper, Irving, James, Wharton, others, 4/20-6/3.

***Hirshl & Adler**–21 E 70th (535-8810). American genre in the Victorian Era, including Winslow Homer, Eastman Johnson and contemps, thru 5/6.

***L'Isis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

***Knowlton**–19 E 71st (794-9700). Anthony, Bearchamp, Buonagurio, Isaacs, Saar, others, plus small works by Bluemner, others, thru 4/29.

McKee–140 E 63rd (688-5951). Sculpture and drawings from the collection, thru 4/29.

NY Academy of Sciences–2 E 63rd (838-0230). Mon-Fri 9-5. Six artists with a scientific point of view, thru 4/21.

***Sabarsky**–987 Mad Ave (628-6281). Drawings and watercolors by German Expressionists Dix, Feininger, Heckel, others, thru 4/29.

***Spaced**–165 W 72nd (787-6350). Plans and elevations of city churches and country houses in London in the early 18th century, thru 4/28.

***Wildenstein**–19 E 64th (TR9-0500). Mon-Sat 10-5. Master works from the Chrysler Museum, Norfolk, thru 5/13.

SoHo

Buecker & Harpsichords–465 W Bdwy (260-3480). Ten years at this co-op, including works by Admiral, De Niro, Reiner, Wexler, thru 4/29. Wed-Sat 12-5.

OK Harris–383 W Bdwy (431-3600). Sculpture by Krugman & Siler; paintings by Saari; photoworks by Souza; environmental sculpture by Wiener, thru 4/22.

Soho Center–114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Sculpture by Reiland and Saganac, thru 4/22.

Ten Downtown–Opening of the studios of Hodgson, Johnston, Natale, Petruska, Shuman, Seidl, Stark, Tietz, Thirlby, and Witek, 4/22-23; 4/29-30; 5/6-7. Call (349-7236).

Ward-Nasse–131 Prince (925-6951). Paintings by Krim, sunsets by Orlovsky, surrealism by Mariu, and geometric collages by Thompson, 4/22-5/11.

OTHER

African-American Institute–833 United Nations Pl (949-5666). Tapestries from Senegal by thirteen artists, thru 6/10.

AIGA–1059 3rd Ave (PL2-0813). Mon-Fri 9:30-4:45. Graphic art design winners, 4/19-30.

Biv–245 W 19th (243-6080). Tues-Sat 12-6, Sun 2-6. Chelsea artists, including Archipenko, de Creeft, King, Sleigh, others, thru 4/28.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Twenty-five years of work by the American textile designer Jack Lenor Larsen, thru 9/16.

Noho–542 LaGuardia Pl (473-9619). Paintings, sculpture and environment pieces from the "Holocaust Haggadah" by Sandy Relis, thru 4/30.

Pratt Graphics–160 Lex at 30th (685-3169). Mon-Fri 10-6, Sat 1-5. Life and customs of Edo shown in woodblock prints from 17th to 19th century Japan, thru 5/4.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

United Nations–Lobby of General Assembly, 1st Ave at 46th (MU6-5522). Daily 9-5. Works by UN diplomats and staff, thru 5/11.

Waldman–231 E 58th (838-2140). Mon-Sat 9:30-6. 19th and 20th century embroideries from the Palaces of Gujerat, India, thru 4/30.

Weyhe–794 Lex Ave (TE8-5478). Drawings by Grosz, Hartley, Rivera, others, thru 4/29.

Photography

***Ansel Adams**–The early years, thru 5/6. Helios, 18 E 67th (988-5593).

***Micha Bar Am/Harold Edgerton/Frank Rinehart**–Begin and Sadat by this Mid-East photojournalist / High-speed, freeze frame shots /American Indian portraits, thru 4/22. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

***Edouard Denis Baldus** (1815-1882)–Detailed studies of Parisian cathedrals, civic buildings, the Louvre, and the railroad, thru 5/13. Wolf, 30 W 57th (586-8432).

***John G. Bullock/**(1854-1939)–Landscapes and the people of Pennsylvania by this member of the Photo Secession, thru 5/20. Prakapas, 19 E 71st (737-6066).

***Harry Callaham/Joe Deal**–Providence, R.I., plus ten years of color studies/Modern urban panoramas, thru 4/22. Light, 724 5th Ave (582-6552).

Daniel Canedi–Mysteres des Pierres, thru 5/15. Images, 11 E 57th (838-8640).

J.J. Castro–Venezuela in black-and-white, thru 5/31. Galeria Venezuela, 7 E 51st (826-1660). Mon-Fri 9-4.

Lawrence Cherney/Raymond Jacobs–People in Mexico and North Africa/Las Vegas, drag shows, and the circus, thru 4/30. Washington Irving, 126 E 16th (982-3950). Daily 1-6.

Foto–492 Broome (925-5612). Wed-Sat 1-6. Cartier, Glendinning, and Resnick, thru 5/13.

***Tim Gidal/Walter Rosenblum**–Europe of the 30s/NYC, Haiti, and Gaspé from 1938 to 1977, thru 5/14. Witkin, 41 E 57th (355-1461).

***Elaine Mayes**–Subtle nature studies, others, thru 4/29. Pfeifer, 825 Mad Ave (737-2055).

Carl Purcell–The world in color from Hyde Park to Bangledesh, thru 4/29. Nikon, 620 5th Ave (586-3907).

Soho/Stieglitz–34 W 13th (675-9721). Fri-Sun 1-6, Tues 7-9. Nature by Brown, rapid transit by Firestone, aerial landscapes by MacLean, thru 5/2.

***Eve Sonneman**–Manipulated images made in Greece, France, Italy, and England, thru 4/29. Castelli, 4 E 77th (288-3202).

Andre Villers–Portratis of Picasso, Miro, Arp and works from the Art album "Diurnes," thru 4/30. French Cultural Services, 972 5th Ave (737-9700). Mon-Fri 9-5.

Paul Weissman–Lower East Side street people, thru 5/8. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 1-6.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *The Sport of Birding;* thru the fall. *Nigeria, Art in Everyday Life:* Wood, bronze, and ivory artifacts from the 18th to the 20th century; 4/19 thru 5/31. *Rails of the World:* Paintings by J. Fenwick Landsdowne of this little-known bird family; 4/29 thru 7/16.

Asia House–112 E 64th (PL1-4210). Daily 10-5, Thurs till 8:30, Sun 1-5. *Room for Wonder:* Indian painting during the British period (1760-1880); thru 6/4.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. *Personal Visions, Places, Spaces:* Works which stress the individual vision; thru 4/30.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Willem de Kooning in East Hampton:* His first major museum exhibition in a decade; thru 4/23. *American Sculpture:* from the permanent collection. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Arts Under Napoleon:* Includes wax medallions, velvet court apparel, the Emperor's death mask, and more; thru 7/30. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 6/18. *Polish Arms & Armor;* indefinite close. Irwin Untermyer Collection: 400 works of English and Continental decorative arts; thru 5/15. *Artists in Rome in the Eighteenth Century;* thru 4/30. *Monet's Years at Giverny—Beyond Impressionism:* Eighty-one paintings done in the immediate environment and the surrounding landscape of his home; 4/22 thru 7/9.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. Exhibition celebrating the 500th anniversary of Oxford University Press; thru 5/7. Exhibition of French and English flower books and drawings from the 15th to the 19th century; thru 5/14.

Museum of American Folk Art, 49 W 53 St; St. (581-2474). Tues-Sun 10:30-5:30. Masterpieces from the museum's permanant collection; thru 6/11.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *In Loving Memory:* New York City tombstone rubbings; thru 4/30. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *The Great American Foot:* Celebrating the foot and its diverse images in our culture; thru 6/30.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Nine Windows by Chagall:* Stained glass windows illustrating episodes from the bible; thru 5/30. *New Standpoints, 1940-55:* Photos by various artists taken on American streets and characterized by extreme graphic economy; thru 4/30. *Mexican Art:* Engravings, prints paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/29.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Think Small:* Toys, miniatures, dolls, children's books; thru 5/30. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/1.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Saul Steinberg Retrospective;* thru 7/9. Exhibition dealing with the formal properties of color photography; thru 4/23. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

Sports

Mets, Shea Stadium (672-2000); vs. Pittsburgh Pirates, 4/24-26 at 8.

Yankees, Yankee Stadium (293-4300); vs. Baltimore Orioles, 4/18 at 2; vs. Milwaukee Brewers, 4/21 at 8, 4/22-23 at 2.

Knicks, Madison Square Garden (564-4400). Playoff games to be announced.

Islanders, Nassau Coliseum (516-694-5522). Playoff games to be announced.

Rangers, Madison Square Garden (564-4400). Playoff games to be announced.

Cosmos, Giants Stadium, Meadowlands (265-8600); vs. Dallas Tornado, 4/23 at 2:30.

Apples, Felt Forum (661-8070); vs. Anaheim Oranges, 4/21 at 7:30; vs. New Orleans Nets, 4/25 at 7:30.

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NEW YORK

The Wicked Winds of New York

By Karen Pryor

...New York's plazas, towers, air shafts, and office canyons create bizarre wind effects...

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You may think that the vicious gust of wind that just turned your umbrella inside out was an act of God. In fact, it may have been a by-product of some corporation's long-term capital-investment program. You may think it is unavoidable that you live on a windy street, that you have to fight the door to get into your building, that you hesitate to go out on windy nights (of which there seem to be so many); but if you knew how to recognize a Venturi effect you might have chosen an apartment elsewhere.

Buildings — particularly densely packed, high-rise apartment buildings and the office towers that rise sheerly from a spacious plaza—have the power to alter the temperature, the rainfall, and the wind, sometimes dramatically. Macroclimatology is the science of general trends in the weather; the budding science of microclimatology explains how these trends get translated into the effect that hits you in the face when you walk out of your house.

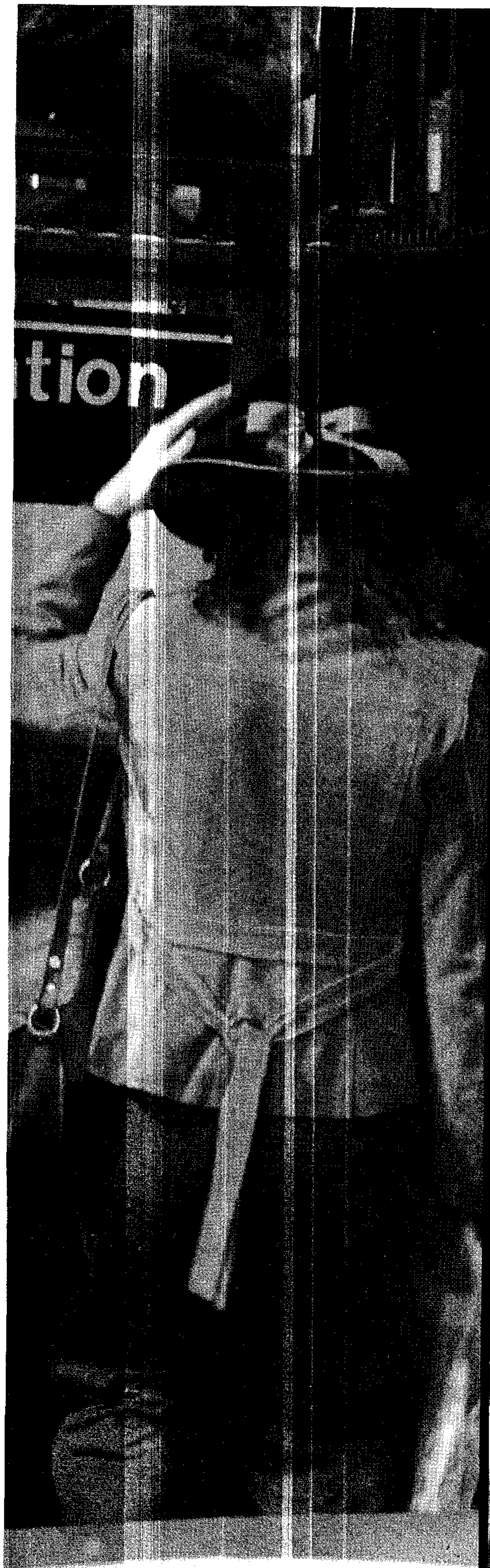
IN THE DUST DOME

For example: New York, like all other cities, has what is known as high specific heat — asphalt, concrete, and stone in the city's pavement and buildings absorb and retain and only slowly return to the atmosphere the vast amounts of heat from the sun. New York retains far more heat than, say, Short Hills, where the ground is covered with grass and trees. (Plants give off water vapor, cooling themselves and the air around them.) New York also makes a lot of heat on its own: Cars, factories, furnaces, lights, and human bodies all give off heat.

As a result, New York is an average of 5 degrees warmer than suburban and rural neighborhoods, though peak differences can be much greater. When, for instance, the mercury dips toward 10 above 0 in Connecticut, it may not even be freezing in New York. Last summer when it was 104 degrees at Lincoln Center, the temperature was 15 degrees lower in some country spots not an hour away. And temperatures vary within the city. On a hot summer day it is not only more pleasant in Central Park than on Seventh Avenue, it may be cooler too, because of the vegetation.

New York is also a "dust dome"—the city is dustier than the surround-

Photographed by Neal Slavin



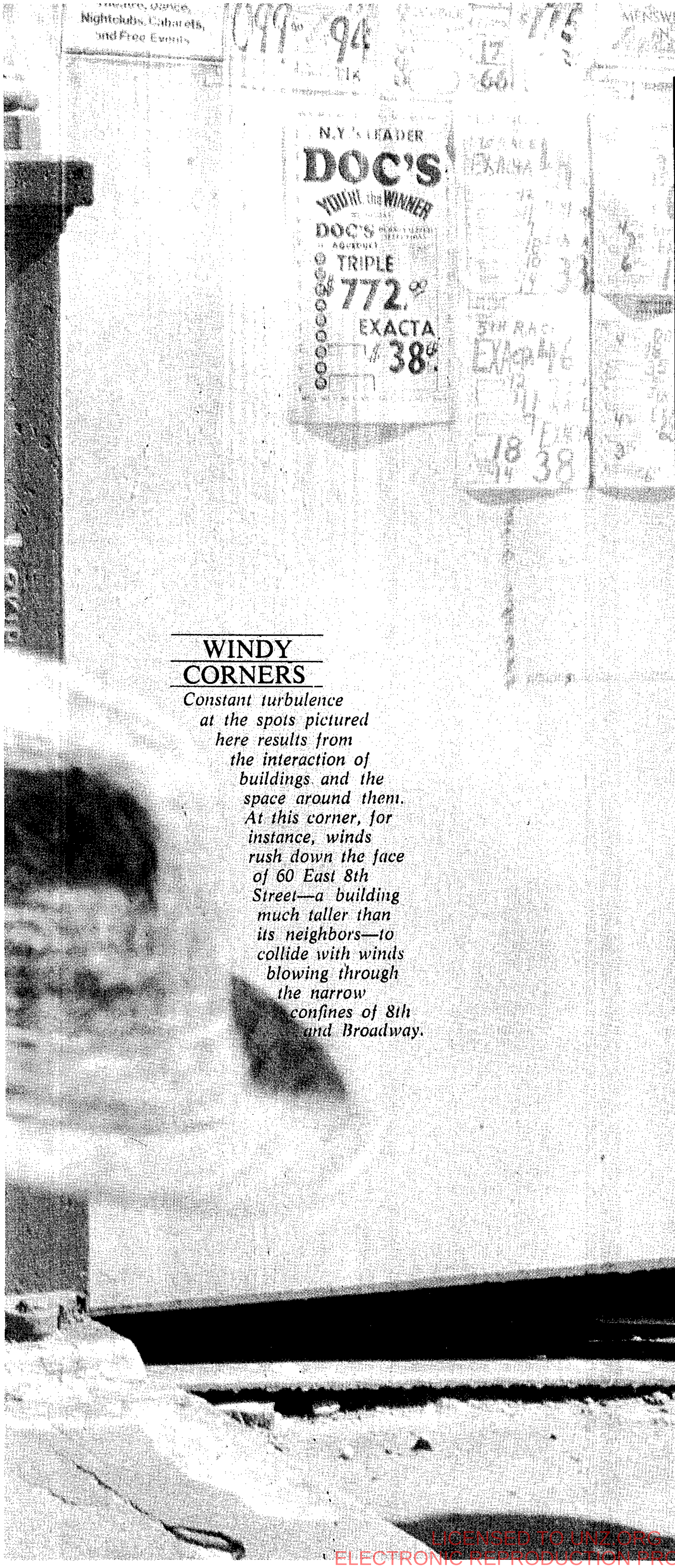
Gale maker: *Wind from the park sliding down the G.M. Building sometimes doubles in speed at the ground.*

N.Y. HISTORICAL SOCIETY

Blowup: *Times Square spaces and buildings produce unpredictable whirlwinds and vortices.*

23 skidoo: *Skirt-lifting winds around the Flatiron Building at 23rd Street gave rise to the twenties exclamation.*

Downdraft: *A new skyscraper, 1245 Madison, deflects winds, speeding up gusts on East 89th and 90th streets.*



WINDY CORNERS

Constant turbulence at the spots pictured here results from the interaction of buildings and the space around them. At this corner, for instance, winds rush down the face of 60 East 8th Street—a building much taller than its neighbors—to collide with winds blowing through the narrow confines of 8th and Broadway.

Wind tunnel: *Breezes from Central Park speed up when compressed by the buildings lining Sixth Avenue.*

NOISE CANYONS

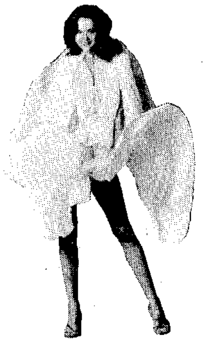
First- and second-floor apartments on a busy street are likely to be noisy, but surely it's quieter higher up? Not in a noise canyon. When buildings of equal height face one another across a street, they can create a noise canyon that can make street sounds as maddening on the tenth floor as on the second. It's not steady traffic sounds that bother us; it's unusual sudden rises in sound levels—raucous laughter, accelerating trucks, screams, gunshots, things like that. Higher floors miss peak sounds, such as loud conversation, that may bother ground-floor tenants, but they gather peak sounds—trucks, sirens—from a much wider area. You can live on the thirtieth floor and find you can't think with the windows open, if the buildings across the way are just as tall. One way to escape the noise-canyon effect is to live in a building that rises well above its neighbors. Then, of course, you may be exposed to an unimpeded flow of microwaves. But how much can you worry about at one time?

ing countryside. Dirt, pulverized pavement, and other particles which in the country would become part of the turf in the city turn into dust, drift through the streets, and rise in the warm air currents. This creates a dome of dust which reduces visibility and partially masks incoming solar radiation. For this reason, it may in fact be no warmer in Manhattan on a hot afternoon than on an unshaded lawn in Greenwich, though it almost always will be so by evening, when the lawn has cooled down and the city pavement is still giving back its accumulated heat.

New York's dust dome increases rainfall, since raindrops coalesce around solid airborne particles. Dusty city air hooks rain out of clouds that otherwise might have passed us by, especially during the afternoon rush hour in summer, when the clouds formed by the day's heat have had time to build up. The dust would engender more snow in winter—except that the warmth of the city often turns the snow into rain before it nears the ground.

The architecture of the city affects the wind too. Wind in the New York area averages more than nine miles an hour, which is relatively high; it usually comes in from the northwest from November to April and from the southwest the rest of the year. The prevailing winds which pass unobstructed across the Hudson River create the gusts on Riverside Drive; these winds are so powerful that members of the co-op at No. 552 are exploring the possibility of cutting their electric bill by installing a wind-driven generator on the roof.

HITTING THE HEIGHTS



In most of the city, buildings—as well as trees and other obstructions — tend to slow the wind down; that's why wind velocities are usually higher above the ground than on it. But if a building is considerably higher than those around it, disagreeable and even dangerous wind effects can result. About a third of the wind will go over the top of the building or around the sides; as it rushes over the roof it can create a prodigious vacuum on the opposite side, sometimes strong enough to suck glass right out of the windows. The John Hancock Tower in Boston is perhaps the most famous and litigious case of a building afflicted with the problem of flying glass—many of its windows not pushed in by the wind but pulled out.

The rest of the wind, striking the face of the building, goes straight down, gathering speed as it travels, to spill out at ground level in gusts and eddies that may have three times the speed of the natural wind. The apartment building at 1065 Park Avenue creates so much wind straight down its façade that elderly people have to be helped through the wind barrier to the door.

Relative height, not absolute height, is what creates wind problems. Clusters of tall buildings in midtown or lower Manhattan may cause no problem at all, whereas a high building in a relatively low-rise neighborhood will make its presence felt. When wind strikes the face of a tall tower, it whizzes around the corners of the building as well as over the roof and down to the pavement. Both the speed and the direction of the wind on the street may be altered. Take a stroll on a warm day when the wind is blowing from the south onto the Beresford and other apartment buildings between Columbus Avenue and Central Park West on 81st Street. At first the wind is unobstructed because of the open space around the Museum of Natural History on the south and because of Central Park on the east. As you walk east from Columbus Avenue, the wind will blow strongly in your face, whereas when you arrive at about midblock it will come from the south. When you get to the corner of Central Park West and 81st Street, there will be a virtual gale blowing at you from behind. There on a rainy day you may find discarded umbrellas, their ribs broken by the sudden change in wind direction.

Wind blowing around buildings can create eddies and vortices. Eddies are the irregular side effects of wind going around an obstacle, like water swirling around rocks. Winds blowing down Fifth Avenue sometimes make an eddy, which knocks hats off and wipes the snow away from the front of 4 Washington Mews, while two houses farther on, the snow lies still and the air is quiet.

Vortices are miniature whirlwinds, common phenomena on Manhattan streets. A current of air suddenly becomes a spinning corkscrew, whirling papers into the air and dust into people's eyes. Times Square is one of the windiest spots in the city, not just because of the speed of the winds there but also because of the violence and capriciousness of its vortices, which can snatch packages from the arms of passersby and send trash flying to the rooftops.

THE VENTURI EFFECT

Another common reaction of winds to buildings is the Venturi effect, named for the eighteenth-century Italian physicist who demonstrated that the velocity of a given amount of fluid is inversely proportional to the diameter of the tube through which it passes. This means that wind (which behaves like a fluid) blowing against a building or through a wide space will suddenly and dramatically increase in speed if it is channeled through a smaller space. Architects often use the Venturi effect to cool houses by making a relatively small opening on the side facing the wind and a larger opening on the leeward side. The former admits the wind and increases its speed (and therefore its cooling effect), and the latter sucks it out again. The Venturi effect can have undesirable consequences, though. A breeze blowing down Central Park into the narrower canyon of Sixth Avenue can suddenly become transformed into a gale, and a relatively modest wind off the Hudson River, when compressed into the side streets west of the park, creates stiff, unexpected gusts.

Every narrow, straight street lined with buildings is capable of increasing the speed of the wind. Mike Fayne, assistant meteorologist in charge of the National Weather Service in Rockefeller Center, observes that sometimes when his weather gauges at La Guardia report moderate winds of 15 miles per hour or so, he can look out of his office window and see the lampposts quivering and pedestrians on 50th Street hunched over, battling winds of up to 30 miles per hour, in a Rockefeller Center Venturi effect.

Pedestrian passageways through buildings, such as the one through the Celanese Building on Sixth Avenue between 47th and 48th streets, or through miniature plazas or the arcades behind the McGraw-Hill and Exxon buildings, on Sixth Avenue between 48th and 50th streets, are subject to the Venturi effect as well. Occasionally, these spaces, intended for strolling and relaxing, achieve the environmental qualities of a wind tunnel. It's a designed-in flaw which one can see in newer buildings all over Manhattan: the stately outdoor spaces which people never seem to use for anything and where no plants grow. Yet the flaw is avoidable. The new Citicorp Center was designed so that there would be no passages or spaces where Venturi effects could develop.

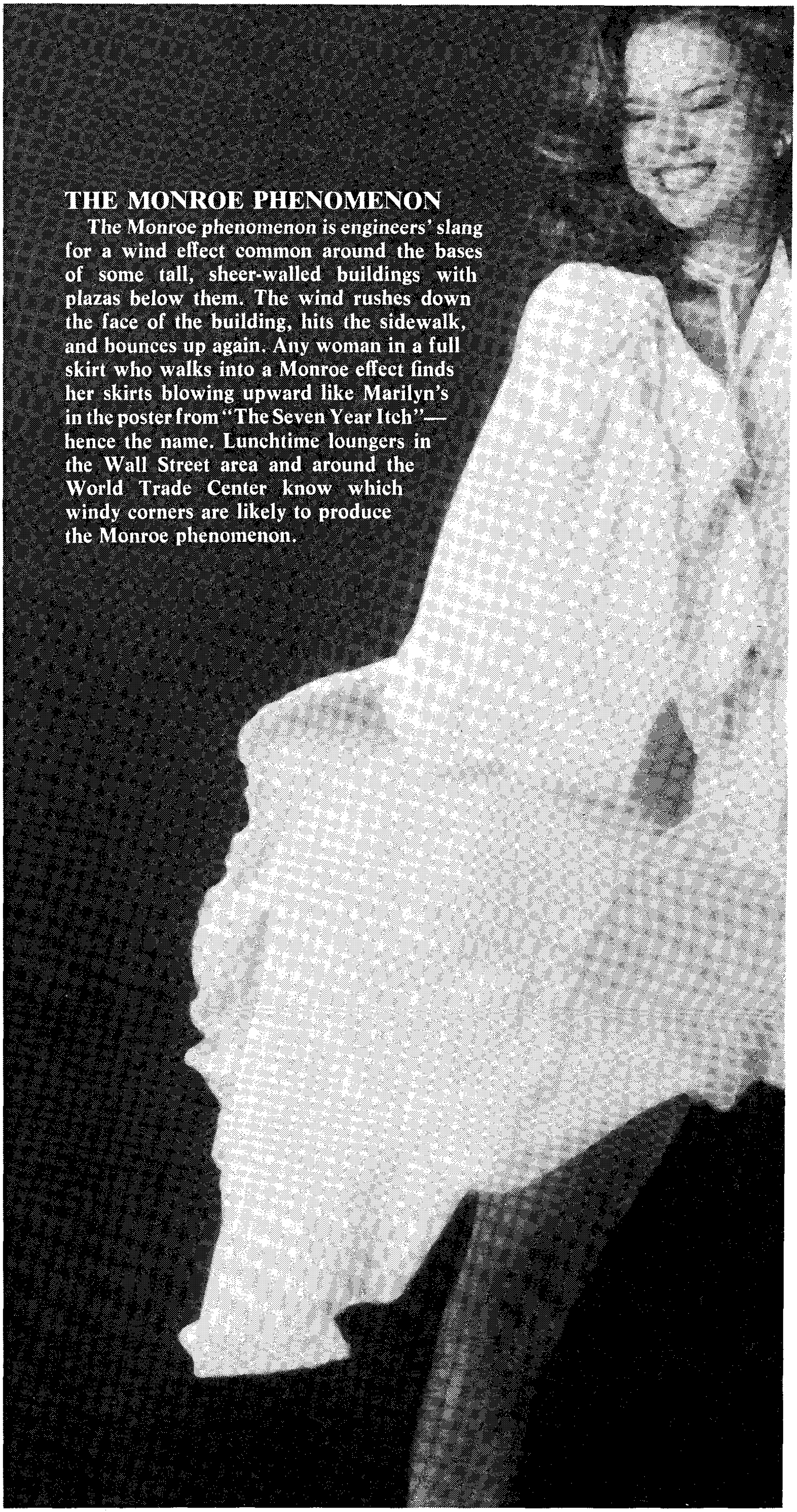
Photographed by Henry Wolf

WHISTLE DOWN THE WIND

A variation of the Venturi effect—known as the chimney effect—can alter the "weather." Chimneys work because warm air rises, the shape of the chimney creates suction, and the air speeds up, whisking away the smoke. Chimney, or "stack," effects can cause serious problems. As warm air rises in a building, up the elevator shafts and stairwells, it creates a partial vacuum. Doors to the street can be sucked shut and virtually sealed by the low pressure in the building and the higher pressure outdoors. The taller the building, the worse the problem is likely to be. There have been days at the World Trade Center when two strong men were needed to open some street-level doors, and when a door, once open, let in such a ferocious blast of high-pressure air that closing the door again became almost impossible. (The inevitability of stack effects was foreseen during the design of the World Trade Center, and an elaborate air-lock system in the substreet levels prevents the problem from being as serious as it might be. It is often subverted, however, by employees who find it tiresome to go through several sets of pressure-equalizing doors.) Still, there are days when only the revolving doors on the street level, which are miniature air locks in themselves, are of practical use.

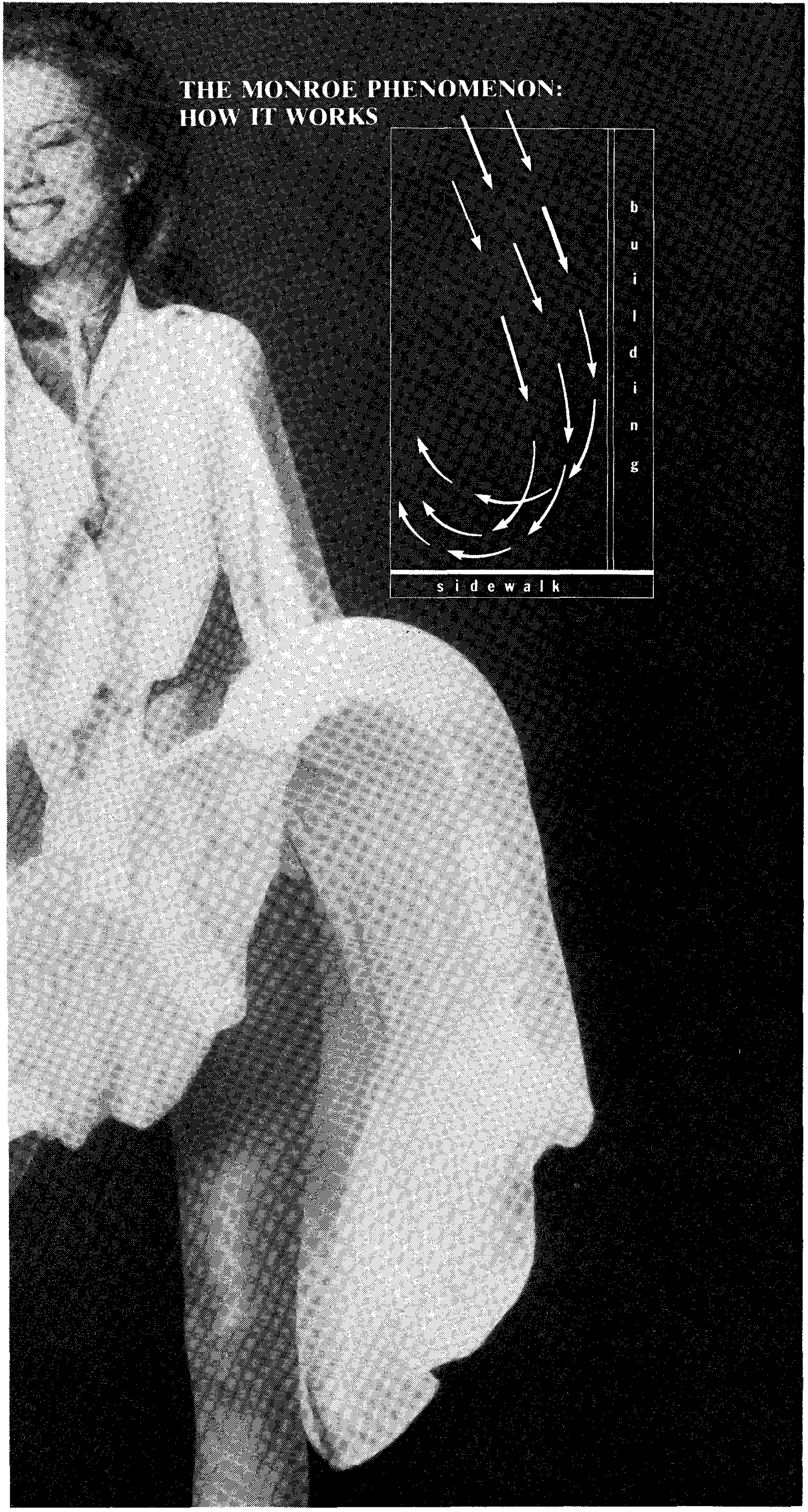
Chimney effects can also make noise. New York law requires elevator shafts to be vented at the top to allow smoke to exit in case of fire. The wind can create moans and wails in the elevator shafts as it blows across the ventilators—an effect analogous to blowing across the top of a Coke bottle. The Pan Am Building offers a superb example of howling elevators, which take some getting used to by people whose offices adjoin the shafts. Such winds also exacerbate the pressure differentials; the interior walls of the building creak nerve-wrackingly, and the elevator doors rattle. Shortly after the Pan Am Building was erected, all its elevator-door motors had to be strengthened so the doors would shut on windy days.

Thus the city makes its own climate. The effects on day-to-day life are modest. We are all aware of the differences between city and country climates and know that we need umbrellas and air conditioners more than people outside the city do. But few of us—including architects—know how to recognize the



THE MONROE PHENOMENON

The Monroe phenomenon is engineers' slang for a wind effect common around the bases of some tall, sheer-walled buildings with plazas below them. The wind rushes down the face of the building, hits the sidewalk, and bounces up again. Any woman in a full skirt who walks into a Monroe effect finds her skirts blowing upward like Marilyn's in the poster from "The Seven Year Itch"—hence the name. Lunchtime loungers in the Wall Street area and around the World Trade Center know which windy corners are likely to produce the Monroe phenomenon.



THE MONROE PHENOMENON: HOW IT WORKS

avoidable man-made problems.

New York's tendency to alter the weather for the worse seems to be increasing. Until 1961 the zoning law encouraged setbacks on the upper stories of tall buildings, resulting in a wedding-cake shape that seldom produced weird winds. But current laws permit sheer towers, and they also allow extra height in return for plazas, which the wind effects of the building itself may render useless.

The architect Jaquelin Robertson, director of the Office of Midtown Planning and Development in the Lindsay administration, maintains that the three latest Rockefeller Center buildings—Celanese, McGraw-Hill, and Exxon—have changed the microclimate of Sixth Avenue. An engineer who works at Madison Avenue and 59th Street says that ever since the General Motors Building went up, it has been snowing sideways on his corner. Residents in the Columbus Circle area blame the Gulf & Western Building for disagreeable winds in their neighborhood. Then there is the World Trade Center, with its hazardously windy plaza. The World Trade Center is being sued because of its alleged wind effect on 22 Cortlandt Street. And one cannot help wondering what will happen to the tranquillity of the Museum of Modern Art's sculpture garden if a planned new addition to the museum—a tall, sheer tower—goes up next to it.

Fortunately, it *is* possible to analyze in advance not just the effect of weather on a new building but also the effect of the building on the weather by testing models of the building in wind tunnels. Such an analysis was performed for the World Trade Center, with promising results. The hotel that was part of the test model has not yet been built, however. So until that gap in the skyline is plugged, the good news from the tests cannot be confirmed.

Not all weather is bad weather. Newly created breezes of moderate intensity can be advantageous if they come at the right time. The natural climatic cycle produces strong winter winds from the northwest and cool breezes from the south on hot summer afternoons. Why should buildings not be designed to protect us from the one and expose us to the other? Perhaps a more poignant message, though, comes out of the marriage between architecture and the weather. A whole decade of idealists in the 1960s packed their bags and tramped off to the woods—in order to "connect" themselves with the natural world. It is pleasantly reassuring—and slightly surprising—to find that, however urban and overbuilt New York becomes, we are connected too ■

APRIL 1978 VOL. 6, NO. 1

NEW YORK EDUCATION HANDBOOK

A Roundup of Summer Vacation/Study Programs

The Summer Scholar

By Pat Koch Thaler
and Sonya Shapiro

Tolstoy and tennis . . . Aristotle and Athens . . . Swinburne and swimming . . . Bartók and Broadway . . . Homer and hiking . . . French and fishing. These are just a few of the recreation and study opportunities which may be combined in a learning vacation during the summer months in New York City, at a nearby college campus, or on a trip abroad. People of all ages, singles, couples, and families with toddlers and teenagers can choose from a smorgasbord of vacation programs designed to stretch the mind as well as the body, recharge intellectual batteries, and combine cultural, recreational, and social activities.

Colleges and universities throughout the country have developed summer educational programs for adults who want to spring loose from humdrum vacations, who want more than time off at the beach or a three-countries-in-three-weeks summer fling. When tennis camp is no longer challenging and nightclub acts at resort hotels lose their glamour, an educational vacation may be the answer. More and more New Yorkers, ranging from high school dropouts to Ph.D.'s, doctors, lawyers, homemakers, accountants, and artists, are turning to summer learning experiences. These new-style vacations allow ample time for traditional leisure pursuits like swimming, hiking, tennis, and antiquing, while focusing on mind-enriching experiences.

The concept of learning vacations originated in 1874 at Chautauqua Lake, New York, where Sunday-school teachers were invited to attend summer conferences in an idyllic country setting. The idea has gained momentum during the last two decades with the proliferation of programs designed by most urban and out-of-town colleges to bring former students back to the campus for part of the summer. Generally there are no qualifications or prerequisites required for attendance, and those at all educational levels are welcome. Some courses require homework or written reports, while for others little or no preparation outside of the classroom is expected.

So now adults of all ages and backgrounds can plan a new kind of vacation that is both stimulating and relaxing, using the city, an out-of-town college campus, or an overseas location as home base for an intellectual and leisure experience, either with family members or alone.

The new concept of lifelong learning is not restricted by age or time of year, and is fast becoming part of the American life-style. More and more, we have come to recognize that adults need time to reflect on vital issues which affect their lives, to exchange ideas with others, and to continue their education for personal growth or to develop new career interests. Our society is discarding the notion that education and youth are synonymous, and educators now realize the importance of providing opportunities for learning throughout

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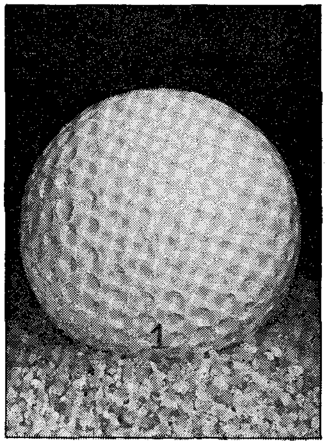
Photographed by Frank Spinelli

The Summer Scholar



the life cycle.

According to Stanley C. Gabor, associate dean of the School of Continuing Education at New York University, "The idea of combining learning with leisure activities has become increasingly important in recent years. Busy adults have little time to sharpen and improve their minds. As a result, they have begun to use vacations and travel not only to relax and replenish their bodies but also to broaden their cultural horizons."

The climate produced by people living and studying together during educational vacations generates interactions and learning that seldom occur in traditional modes of college study. In a relaxed environment, adults may try out new abilities and break away from the old, academic stereotyping which haunts them. Such programs permit adults to gain confidence in their capacity to learn again. For some, these programs provide enrichment, and for others, they can be used to accelerate an educational goal by applying them for credit toward a degree, to upgrade job skills, or to retool for a new career.

Learning vacations build on this increased awareness that adults need replenishment of the mind as well as the body. Summer leisure time, the traditional period for Americans to experiment with new experiences, new places, and new people, lends itself to participation in courses, seminars, and workshops in a wide range of subjects, with time for recreation, as well as opportunities for exploring the cultural and scenic offerings of the city or countryside.

Psychiatrist Alan Tuckman, co-author with Dr. Stephen Shapiro of *Time Off: The Psychology of Vacations*, recently published by Doubleday, says: "The growing interest and participation in all areas of self-improvement [mind and body] have naturally spilled over into using leisure periods for these endeavors. Few vacations are as gratifying as those devoted to personal growth. The new trend of spending vacations on college campuses allows one the combined benefits of learning during a leisure period, returning to a setting of happy memories from the past, and feeling tremendous gratification for having mastered a new challenge. For some there is the satisfaction of achieving success as a learner in a way that was not possible at a younger age. Since personal renewal is the goal of all vacations, self-improvement in a college setting meets this goal admirably."

The on-campus programs, known as vacation colleges, often provide special facilities for children so that families can vacation as a group but can pursue different interests. Husbands, wives, and children of varying ages can enjoy individual learning experiences and at the same time participate together in sports and recreational and social activities. Almost every campus has excellent facilities, including air-conditioned dormitories, indoor and/or outdoor pools, tennis courts, concert halls, libraries, and gymnasiums. Many of the colleges are located in historic or scenic areas with time built into the programs for exploring and enjoying the surroundings. Dormitory accommodations, meals, and academic fees are usually included in the package.

Vacation colleges are attractive to singles of all ages, as well as family groups and couples. Many programs include group activities like hiking and films, along with seminars and workshops. Senior citizens are welcome at these programs and may also take advantage of special sessions designed for older learners (see box on page 48).

Summer programs in the metropolitan area attract both New Yorkers and out-of-towners. They are either residential or nonresidential, with participants living in dormitories or hotels, or commuting from home for theater programs, concerts, and seminars with prominent artists, curators, critics, and producers.

Using the world as a classroom, more and more colleges and universities are offering overseas programs for adults which utilize "star" faculties, prominent scholars, and lecturers who guide the students through unique, concentrated experiences in the arts, culture, language, and history of other countries and people. The camaraderie of the group which travels and learns together provides built-in companionship and shared experiences for student-travelers that are not usually possible with regular charter groups. Most overseas programs, like the stateside learning vacations, are available with credit or no-credit options.

Learning vacations may be a bargain. Fees for courses, seminars, accommodations, meals, and entertainment are often quite reasonable. For those who use the programs as a means of improving professional work skills, tax deductions may be possible and an accountant should be consulted.

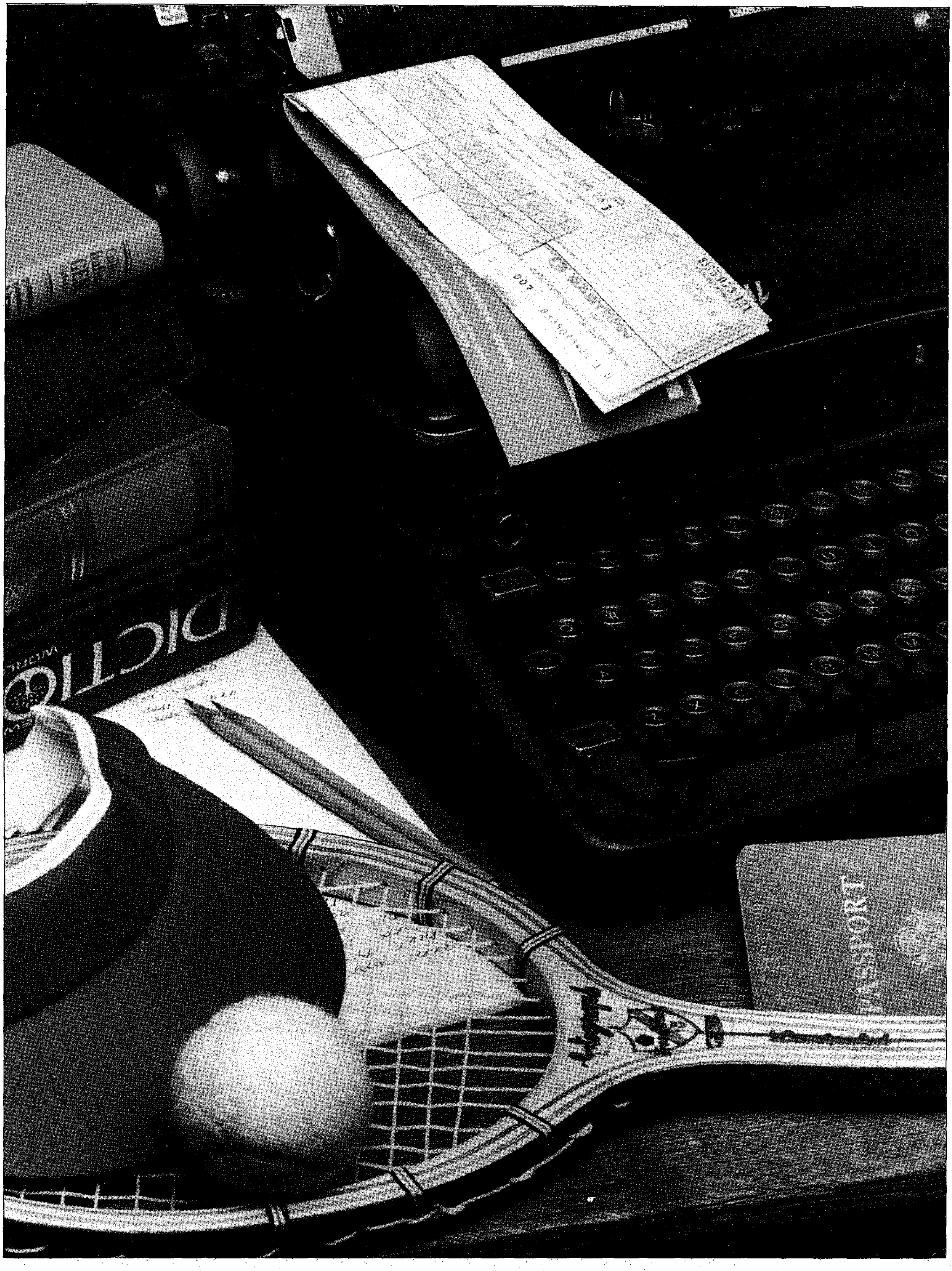
Summer '78 is the time to try out a learning vacation—to plunge into culturally, aesthetically, and artistically enriching experiences. Getting away from home or the usual vacation spot to assimilate new knowledge may be the most stimulating kind of vacation there is, and it's one based on a short-term commitment of time, money, and energy, with the promise of a long-term payoff.

The programs described in the directories which follow include those specially designed for adults and offered for four-week sessions or less only in the summer months — June, July, and August—by accredited colleges and universities in and around New York City. Similar programs are available across the country and readers are encouraged to inquire about programs available at other institutions of higher education. Only those colleges which are open to nonalumni have been listed, but the reader should be aware that alumni may be given preference. This directory cannot be all-inclusive because of space limitations, the great number of summer programs offered, last-minute additions and cancellations, and the early deadline established for this issue to provide adequate time for readers to make summer plans.

It is wise to make reservations as soon as possible to be assured a place in the program of your choice, since they often fill up early. An attempt has been made to provide comprehensive information, but personal contact with the college or university offering the program you are interested in is recommended. Many of the schools will provide brochures and descriptive materials on request.

Sonya Shapiro is a counselor at Rockland County Guidance Center and a Columbia University doctoral student specializing in higher education.

Pat Koch Thaler is director of Continuing Education at Marymount Manhattan College and a free-lance writer in the fields of higher education and mental health.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WORLD
PASSPORT

On-Campus Vacation Colleges

The American University Vacation College

153 McKinley Building
Washington, D.C. 20016
(202) 686-2697, Deane Edelman

PROGRAM: choice of seminars. *Inside the Government: Current Public Issues*—discussions with representatives of Congress, the executive branch, and others; *The Performing Arts in America*—includes tours and performances at John F. Kennedy Center and Wolf Trap Farm Park (additional $20 per person); *A View From the Embassies*—on-site visits and discussions with embassy officials; *Exploring Career Development*—identifying, clarifying, or modifying career goals; *The Washington Media* — informal discussions with journalists and communications specialists; *The Financial Side of Living* — personal money management.

RECREATION: welcome and farewell receptions, field trips, tour of Washington; afternoons and weekend free; tennis courts and swimming pool available.

CHILDREN'S PROGRAM: for ages seven to twelve, includes athletics, gymnastics, field trips, hikes, and lunches; evening baby-sitting available.

COSTS AND ACCOMMODATIONS: $180 per adult, $100 per child; includes air-conditioned dormitory housing (two to a room); meals are extra.

DATES: July 30 to August 5.

Bennington College Bennington Workshops

Bennington, Vt. 05201
(802) 442-5401, Christine Graham

PROGRAM: *Women and the Law*—a weekend seminar dealing with the destiny and mission of women; legal implications of family or alternative family relationships, custody, separation, divorce, and death.

RECREATION: campus tennis and soccer; swimming, hiking, and horseback riding off campus; summer festivals at Tanglewood, Marlboro, and Saratoga Springs.

CHILDREN'S PROGRAM: no special programs, but baby-sitting available.

COSTS AND ACCOMMODATIONS: $150 per adult; includes tuition, food, dormitory housing, and use of campus recreational facilities.

DATES: July 28 to 30.

Brandeis University

Waltham, Mass. 02154
In cooperation with

The Academy for Jewish Studies Without Walls

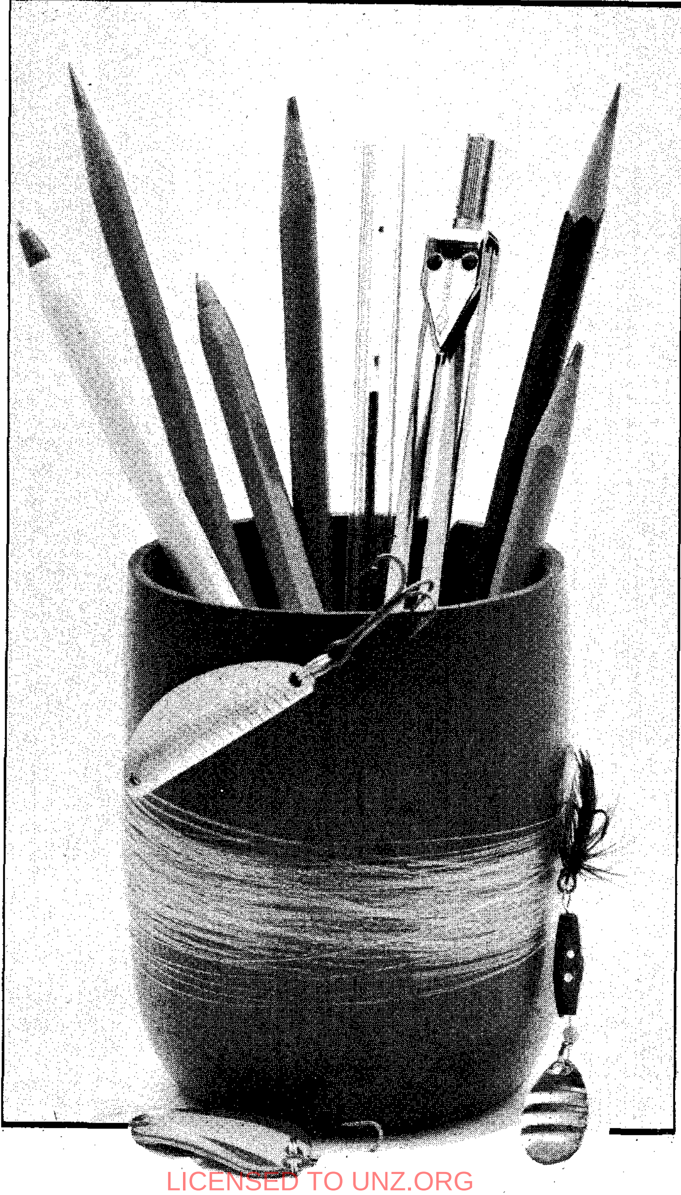
165 East 56th Street
New York, N.Y. 10022
751-4000

PROGRAM: seminar on *The Babylonian Exile and the Return to Zion*—Brandeis faculty leads examination and analysis of the historical, political, and religious developments during this period; daily classes 9 A.M. to noon.

RECREATION: swimming, tennis, and all campus recreation facilities; afternoons and evenings free.

COSTS AND ACCOMMODATIONS: $200 per person; includes tuition and dormitory housing; meals are extra.

DATES: July 10 to 14.



Brown University Continuing College

Box 1920
Providence, R.I. 02912
(401) 863-2785, Sallie K. Riggs

PROGRAM: *Transitions*—mornings devoted to tracing human development from birth to old age; afternoons there is a choice of workshops in music, art, computers, creative writing, writing for managers, or film analysis.

RECREATION: swimming, tennis, and squash in university facilities; yoga workshops, Brown Summer Theatre, and historic walking tours in surrounding region.

CHILDREN'S PROGRAM: recreational and educational activities.

COSTS AND ACCOMMODATIONS: $210 per adult, $135 per child three to fifteen, $100 per child three to six in parents' room; includes tuition, lodging, all breakfasts and lunches, two dinners.

DATES: June 25 to July 1.

Colgate University Family Summer Program

Hamilton, N.Y. 13346
(315) 824-1000, ext. 417;
Paul J. Hennessy

PROGRAM: *Jazz: Yesterday, Today, and Tomorrow; Thomas Mann's "Magic Mountain"—The Making of a Masterpiece; Einstein and Freud in Twentieth-Century Art;* or *Experimental Biology: Is It Really Necessary?*

RECREATION: lake and pool swimming, tennis, golf, boating, hiking, theater, music, artistic events, and lectures.

CHILDREN'S PROGRAM: daily recreational programs.

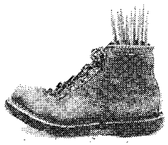
COSTS AND ACCOMMODATIONS: $165 per adult, $85 per child; includes dormitory housing for couples, singles, or families; all meals, parties, and Fourth of July picnic.

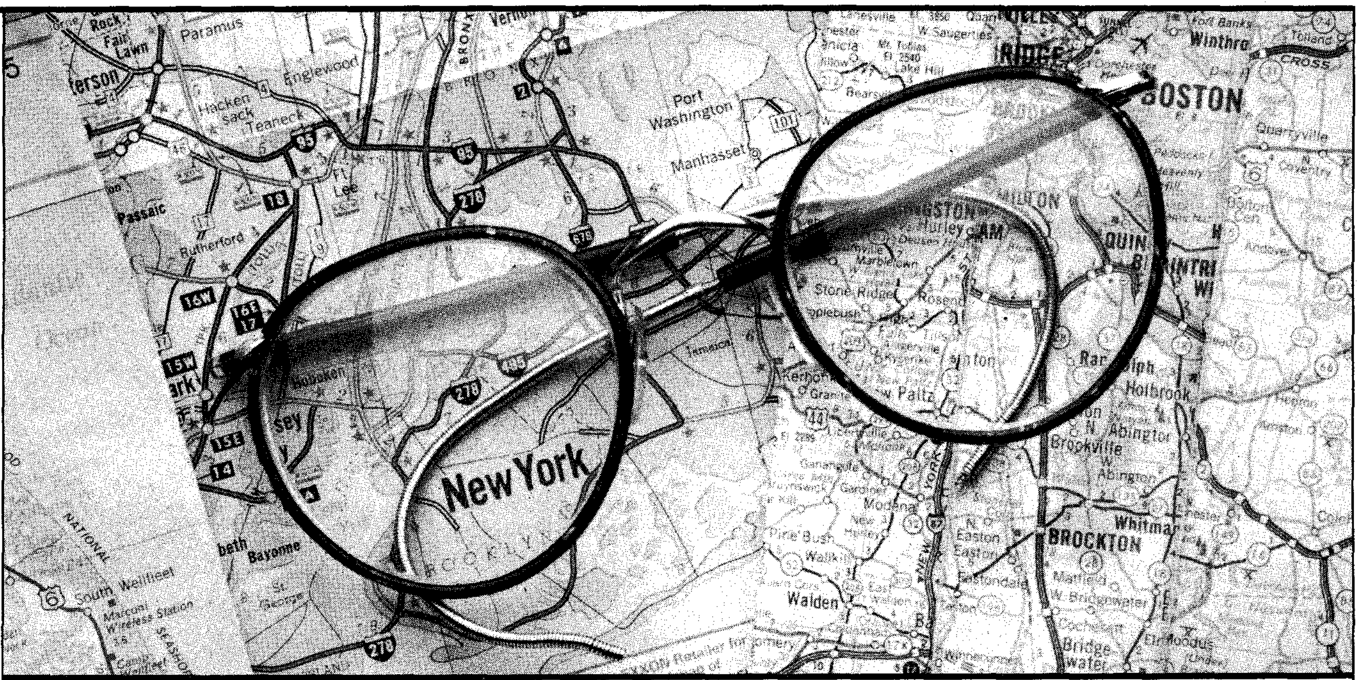
DATES: July 2 to 8.

Cornell University Alumni University

158 Olin Hall
Ithaca, N.Y. 14853
(607) 256-4800, G. Michael McHugh

PROGRAM: *The Freedom of a Society* (Sessions 1 and 3) or *Individual Freedom and Its Cost* (Sessions 2 and 4); alternative special-interest courses in literature, life planning, photography, art, cooking, nature, history, and a variety of other workshops.





RECREATION: local and campus options including Ithaca Repertory Theatre, concerts, lectures, evening programs with Cornell faculty, and social activities.

CHILDREN'S PROGRAM: special programs for children of all ages; teen activities and courses.

COSTS AND ACCOMMODATIONS: $215 per adult, $125 per youth, $100 per child (three to five) per week; includes full academic program, dormitory housing (deluxe dormitories available at additional cost), all meals (kosher food may be ordered for extra charge), course materials.

DATES: July 9 to 15 (Session 1), July 16 to 22 (Session 2), July 23 to 29 (Session 3), July 30 to August 5 (Session 4).

Dartmouth College Alumni College and Seminars

Hanover, N.H. 03755
(603) 646-2454, Steven L. Calvert

PROGRAM: *Where Have All the Heroes Gone?*—lectures and small group discussions.

RECREATION: afternoons free for swimming, tennis, golf, sailing, hiking, and fishing; evening films coordinated with seminar theme.

CHILDREN'S PROGRAM: ages four to fifteen, courses, arts and crafts, outdoor activities, social events, and evening programs planned; older children may participate in adult programs; evening baby-sitters available.

COSTS AND ACCOMMODATIONS: $395 per adult or $650 per couple, $295 per child; includes tuition, food, and dormitory housing in rooms or suites; special prices for recent graduates.

DATES: August 6 to 17.

Ferrum College Summer Programs

Ferrum, Va. 24088
(703) 365-2121, Joan H. Litton

PROGRAM: a variety of courses and workshops during the six-week summer-school session, with evening lectures and seminars Monday through Friday on subjects related to contemporary American problems; painting and drawing clinics, crafts, group discussions, and other informal educational programs.

RECREATION: tennis, indoor-outdoor swimming, films, tours, hiking; white-water tubing on the Smith River, horseback riding, tennis lessons available at additional cost.

COSTS AND ACCOMMODATIONS: $88 per adult, $142 per couple per week; each additional adult in suite $56; weekly children's rates $50 (eight to fourteen), $44 (three to seven), $18 (under three); includes air-conditioned suites, all meals, and use of college facilities; accommodations are also available for three to five days at day-rate fees.

DATES: July 2 to August 19.

Ladycliff College Office of Continuing Education

Highland Falls, N.Y. 10928
(914) 446-4747, ext. 46; Julianne Schmidt

PROGRAM: *Explorations in the Hudson Highlands*—guided examination of the area with archaeologist, naturalist, and artist (Session 1); *Hudson Highlands School for the Arts*—painting, drawing, photography, and fiber crafts, beginners through advanced, working in studios and outdoors (Session 2).

RECREATION: July Fourth at West Point; excursions arranged.

COSTS AND ACCOMMODATIONS: $150 per person (Session 1), $255 per person (Session 2); includes dormitory lodging and all meals, excursions, and lectures; art materials extra.

DATES: June 25 to 30 (Session 1), July 2 to 14 (Session 2).

New York University Summer Seminars, School of Continuing Education

2 University Place
598-2371, Stanley Gabor

PROGRAM: *The Meaning of Change in the Seventies* (Seminar 1), *The Cultural Change of the Eighties* (Seminar 2).

RECREATION: swimming, fishing, hiking, tennis, and golf.

COSTS AND ACCOMMODATIONS: $325 includes seminar housing at Toll House Inn in Stowe, Vermont, breakfasts and lunches, an orientation reception, and midmorning refreshments; special rates offered to those enrolling for both seminars.

DATES: July 9 to 14 (Seminar 1), July 16 to 21 (Seminar 2).

Pennsylvania State University Alumni Vacation College

105 Old Main
University Park, Pa. 16801
(814) 865-6516, Heather R. Gilbert

PROGRAM: *Evolution — Change Through Time*— in-depth study of time past and present, and our evolution toward future shock (Session 1); *Revelations: Contemporary Fare*—lectures and discussions deal with the heritage and politics of the Middle East, the future of the family, the women's movement, and energy sources (Session 2).

RECREATION: swimming, golf, tennis, squash, handball, paddleball, boating, fishing, hiking, Central Pennsylvania Festival of the Arts, ballet, theater, Amish markets.

COSTS AND ACCOMMODATIONS: $90 tuition for one session, $155 for both sessions, per person; for those under age seventeen, $60 for one session, $95 for both sessions; dormitory lodging, double occupancy, and all meals, $53 per person per session; single occupancy slightly higher; reduced rates for children.

CHILDREN'S PROGRAM: daily activities provided for different age groups.

DATES: July 9 to 15 (Session 1), July 15 to 21 (Session 2).

Ramapo College

505 Ramapo Valley Road
Mahwah, N.J. 07430
(201) 825-2800, Timothy B. Robinson

PROGRAM: *Jazz Workshop and Jazz Festival*—open to high school, college, and adult musicians interested in studying instrumental or vocal jazz; Woody Herman will be the artist-in-residence.

RECREATION: campus recreation facilities; guest artists perform in concert each evening.

COSTS AND ACCOMMODATIONS: $85 per week for workshop; $25.50 per week for housing in on-campus apartments with kitchen facilities.

DATES: July 10 to 21.

Sarah Lawrence College Office of Special Programs

Bronxville, N.Y. 10708
(914) 337-0700, Kenneth Wentworth

PROGRAM: *Mythologies of Spiritual Quest*—Joseph Campbell offers slide-illustrated lectures and discussions during five daily meetings.

RECREATION: tennis courts and gymnasium with pool nearby; films, concerts, and theater available evenings.

COSTS AND ACCOMMODATIONS: $390 per person; includes tuition, all meals, and dormitory lodging for couples or singles.

DATES: June 22 to 26.

Skidmore College Adirondack Institute at Skidmore

Saratoga Springs, N.Y. 12866
(518) 584-5000, ext. 501; Rhonda Buchanan

PROGRAM: *Wilderness in American Literature*—readings combined with on-site learning experiences in wilderness orientation, survival, river fording, rock climbing, and general mountaineering; previous wilderness experience not required; minimum age, seventeen years.

COSTS AND ACCOMMODATIONS: $325 includes tuition and camping expenses.

DATES: sessions July 20 to 29, August 1 to 10, August 12 to 21, August 24 to September 2, September 5 to 14.

Southampton College of LIU Summer Programs

Southampton, N.Y. 11968
(516) 283-4000 from area code 516; (800) 832-5591 toll-free in New York State; (800) 645-5562 toll-free from other states; Elizabeth DeBarto Skinner

PROGRAM: variety of seminars and studio art programs offered for one-, two-, and three-week periods, and one-day workshops with a range of topics, including: *The Architecture and the Development of the Hamptons—1680 to 1980, Contemporary American Issues, Institute in Human Sexuality, Growing Up Female, Homosexuals and the Professions.* Some sample programs: *Art and Agriculture* — eight days devoted to drawing and painting at Long Island farms and organic gardens; *Major Writers' Conference* — leading writers meet daily for two weeks in workshop sessions to discuss their own creative processes; *Drawing and Watercolor Painting Afloat*—five days on a schooner with drawing and watercolor instruction and criticism aboard and ashore; *So You Want to Buy a House, Condominium, Townhouse?* — one-day seminar in August.

RECREATION: nearby beaches, pool, and tennis courts available.

CHILDREN'S PROGRAM: day camp (ages six to twelve), full-day program, $70 per week; kinder camp (ages three to five), half-day program, $30 per week; child-sitting available.

COSTS AND ACCOMMODATIONS: Tuition varies according to length and scope of program; extra charge if courses are taken for credit; dormitory housing provided for the entire family if one member is enrolled in a course; $35 per person double occupancy, $50 per person single occupancy, per week; slightly less for children under thirteen; meals are extra.

DATES: throughout the summer.

Suffolk County Community College

Speonk Riverhead Road
Riverhead, N.Y. 11901
(516) 369-2600, Grace Dolan

PROGRAM: *Field Work in Marine Biology*—collection and preservation of marine organisms; held aboard the research vessel *Black Coral*, out of Montauk, with stops at Block Island, Fisher's Island, and Narragansett Bay; three three-hour lectures before departure of the study cruise.

COSTS AND ACCOMMODATIONS: $275 per adult; includes modest sleeping facilities, breakfasts, and lunches on board; evening meals extra at dockside restaurants.

DATES: August 14 to 20.

University of Massachusetts Five College Alumni College

Amherst, Mass. 01003
(413) 545-2317, Steve Sadler

PROGRAM: *Toward Equality of the Sexes*—lectures and seminars.

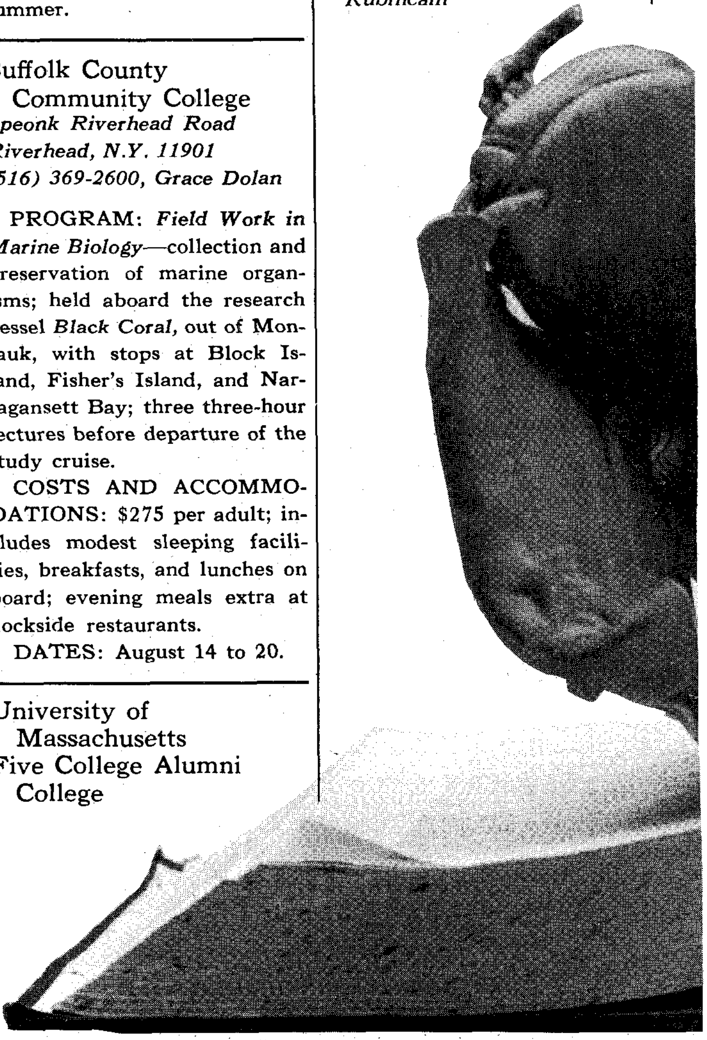
RECREATION: use of the various Five College facilities (Amherst, Hampshire, Mount Holyoke, Smith, and University of Massachusetts), which are in close proximity.

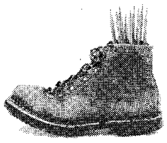
COSTS AND ACCOMMODATIONS: $250 per adult for double occupancy, $50 additional for single occupancy; includes tuition, books, food, housing in Campus Center Hotel or dormitories.

DATES: July 9 to 15.

University of Pennsylvania General Alumni Society

Eisenlohr Hall
3812 Walnut Street
Philadelphia, Pa. 19104
(215) 243-7811, Penny Rubincam





PROGRAM: *Jazz: The Sound of Surprise, The Historical and Demographic Changes in the American Family and the Resulting Stress,* and another course to be announced will be offered mornings.

RECREATION: tennis courts, golf, waterfront activities, and handicrafts; social and cultural evening activities, including excursions to nearby Tanglewood.

CHILDREN'S PROGRAM: children over six housed in separate accommodations by age group; under six, with parents; supervised athletic and recreational activities.

COSTS AND ACCOMMODATIONS: to be held at Camp Ken-Mont and Ken-Wood complex in the Berkshire Mountains of western Connecticut; $190 per adult, $175 per teenager, $160 per child; includes housing, all meals, and facilities.

DATES: August 23 to 30.

University of Rochester Summer Session

Rochester, N.Y. 14627
(716) 275-2340, Robert Koch

PROGRAM: *Writers Workshop*—for people seriously interested in writing poetry, fiction, or nonfiction for publication.

COSTS AND ACCOMMODATIONS: $140 tuition; dormitory lodging and meals available at extra cost.

DATES: July 9 to 15.

University of Vermont Vacation College

Burlington, Vt. 05401
(802) 656-2085, Kathleen J. Trzaskos

PROGRAM: *Environmental, Vernacular,* and *Genealogy* workshops, and *Charles Angoff and Literature;* choice of courses and seminars meeting from 9 A.M. to noon.

RECREATION: Afternoons can be spent touring nearby Green Mountains, antiquing, hiking, boating, swimming, and playing tennis; evening activities include Shakespeare performance, movie, special dinners, and guest speakers.

CHILDREN'S PROGRAM: provided for children ages four to fourteen.

COSTS AND ACCOMMODATIONS: $180 per adult, $140 per child; includes tuition, food, dormitory housing, and use of campus recreational facilities.

DATES: July 10 to 14, July 17 to 21; Alumni College (open to nonalumni on space-available basis), July 24 to 28.

Wesleyan University Alumni Office

Middletown, Conn. 06457
(203) 347-9411, ext. 888; W. Michael McKenna

PROGRAM: *Science and Technology: What Are the Limits?*—morning lecture-discussion sessions; optional art and music courses available afternoons for nominal additional tuition.

RECREATION: free tennis courts, indoor swimming, outdoor pool, and golf available; films, concerts, and a play evenings at no charge.

CHILDREN'S PROGRAM: for children ages six to fifteen, sports, excursions, arts and crafts, films, and lunches; baby-sitting services available; children sixteen and older invited to participate in adult programs.

COSTS AND ACCOMMODATIONS: $70 tuition per person plus living costs; dormitory singles in four-room suites at $5 per person per night, $30 for full week; room fees include some meals, with other meals extra.

DATES: August 6 to 12.

West Virginia University Alumni Association

Purinton House—
Downtown Campus
Morgantown, W.Va. 26506
(304) 293-4731, Richard Polen

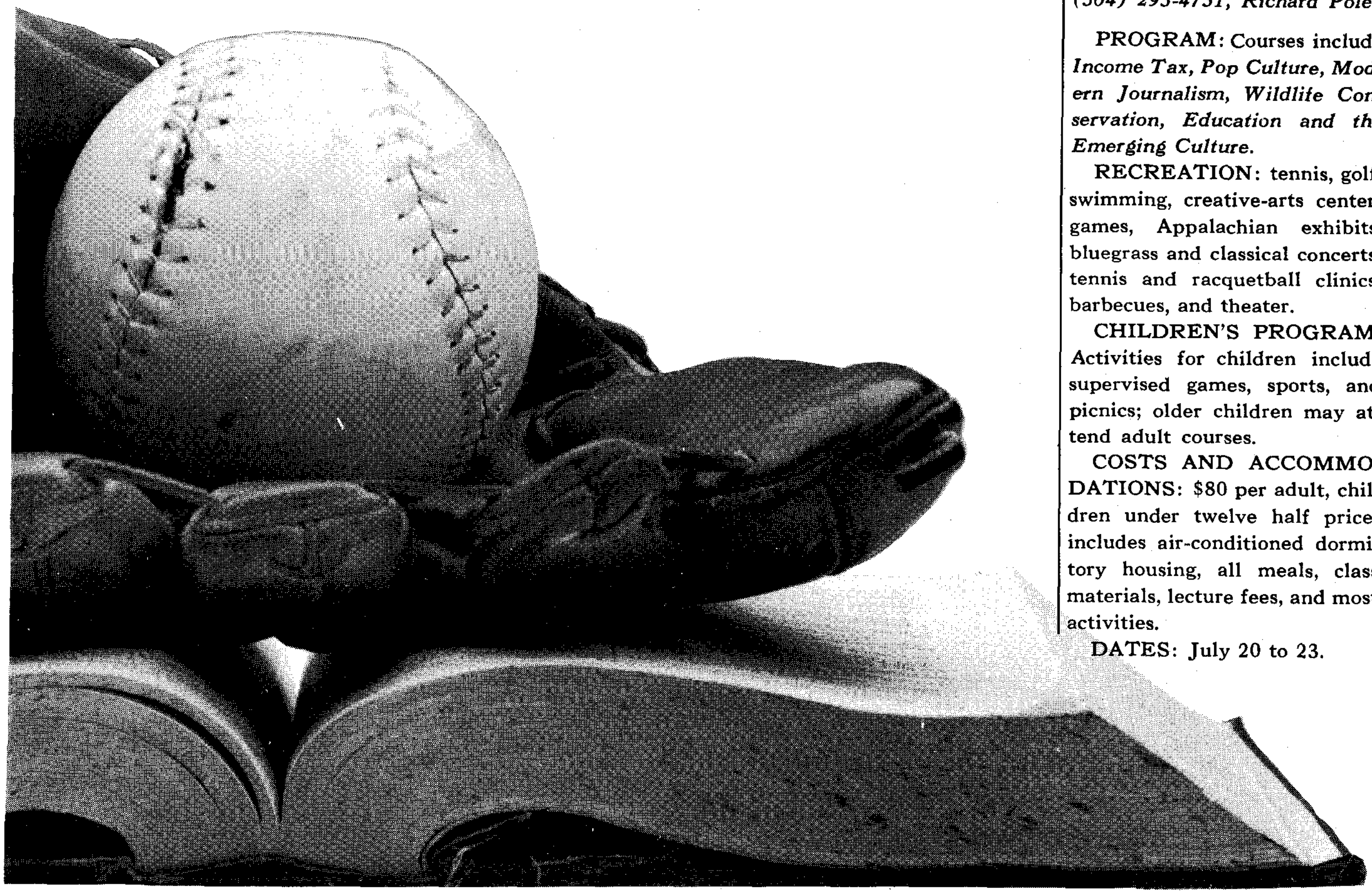
PROGRAM: Courses include *Income Tax, Pop Culture, Modern Journalism, Wildlife Conservation, Education and the Emerging Culture.*

RECREATION: tennis, golf, swimming, creative-arts center, games, Appalachian exhibits, bluegrass and classical concerts, tennis and racquetball clinics, barbecues, and theater.

CHILDREN'S PROGRAM: Activities for children include supervised games, sports, and picnics; older children may attend adult courses.

COSTS AND ACCOMMODATIONS: $80 per adult, children under twelve half price; includes air-conditioned dormitory housing, all meals, class materials, lecture fees, and most activities.

DATES: July 20 to 23.



Around the City: Daytime Vacation/Learning Programs

Studio art and dance courses, while available at many colleges, have not been listed here. Fees apply to courses not taken for credit, although a for-credit option is available at many colleges at a slightly higher rate. In some cases there may be registration fees or other small additional charges.

The Arts

ART: GREAT AGES OF EUROPEAN PAINTING—important paintings of the Renaissance, Baroque, and Romantic periods; June 1 to 29, Tuesdays and Thursdays 10 A.M. to 1 P.M.; $154; Fordham.

THE ARTS IN NEW YORK—lectures, seminars, and luncheons with prominent artists, curators, critics, and producers, combined with theater, dance, and music performances, as well as visits to museums, lofts, galleries, and studios; June 18 to 23; seminar with lodging, $375; seminar without lodging, $295; NYU.

FOLK MUSIC OF THE WORLD—study and demonstration along with singing and playing of folk instruments; June 1 to 29, Mondays, Wednesdays, and Thursdays 9 A.M. to 12:05 P.M.; $240; Pace, New York City campus.

INTRODUCTION TO MODERN ART—major artists and movements of the nineteenth and twentieth centuries; May 30 to June 29, Monday through Thursday noon to 2 P.M.; $100; Marymount Manhattan.

JAZZ—the historical development of jazz, with attendance at Newport Jazz Festival in New York City, excursions to New York Jazz Museum, and films; July 3 to 21, Mondays and Thursdays 11:30 A.M. to 1:05 P.M., plus hours to be arranged; $468; NYU.

LITERATURE AND THE VISUAL ARTS—the interconnection of all forms of creative and artistic expression; June 5 to 30, Monday through Thursday 10 A.M. to noon; $456; Sarah Lawrence.

WORKSHOP IN FILM AND THEATRE CRITICISM—Under the direction of critic Stanley Kauffmann, participants will write criticism of current plays and films playing in New York City; June 2 to 23, Tuesdays and Fridays 3 P.M. to 6 P.M.; $150; City University Graduate Center.

Languages

ARABIC, FRENCH, GERMAN, GREEK, HEBREW, ITALIAN, JAPANESE, PORTUGUESE, AND SPANISH—one-day language courses prepared especially for travelers; includes ordering food, shopping, and money exchanging; lunch at a nearby foreign restaurant; Fridays 9:30 A.M. to 5 P.M.; $40 (lunch extra); New School. *(Continued on page 53)*

Special Programs for Those Over 60

Older vacationers, too, have the opportunity to go to a college campus for one or more weeks in the summer for special educational sessions. There are colleges and universities throughout New York State, in the New York City area, and all over New England which offer summer courses on campus to those over 60 (or in some cases, to those over 55).

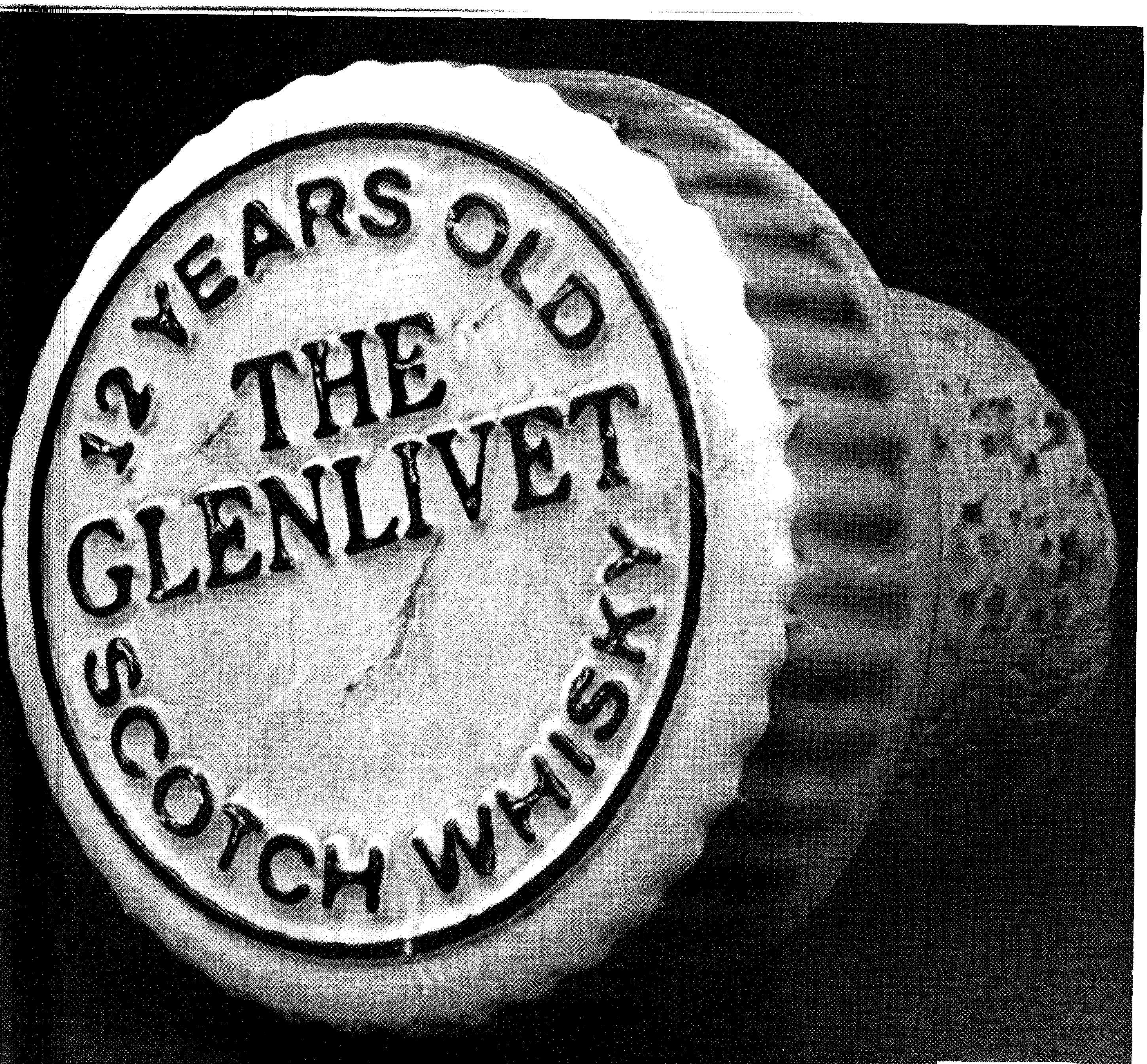
Participants usually live on campus in a regular dormitory. Few accommodations are luxurious, but all are comfortable and have been chosen for their accessibility, with rooms on the first floor or in elevator buildings, and for proximity to classrooms and dining halls. Costs are modest—usually between $70 and $110 per week per person, including tuition, lodging, meals, and a variety of cultural, recreational, and social activities. There is a choice of noncredit courses taught by regular faculty members. There are no exams, grades, or scholastic prerequisites, and no homework, although professors are pleased to make suggestions for outside reading and study. Each of the host campuses has a varied list of courses, recreational facilities like swimming pools and tennis courts, and welcomes both singles and couples.

If you're older, have an adventuresome spirit, and enjoy intellectual stimulation, you may select a college at which to spend one week or you may travel from campus to campus for the entire summer. For further information on courses available, write or call:

New York Senior Seminar Program, Skidmore College, Saratoga Springs, New York 12866 (518 584-5000, ext. 264; Sharon Arpey). New York City–area campuses include Adelphi University in Queens, C. W. Post Center of Long Island University, Manhattanville College in Westchester, Wagner College on Staten Island, and St. Francis College in Brooklyn (commuter seminars). Programs are also offered on many other campuses throughout New York State.

New England Elderhostel Program, University of New Hampshire, Durham, New Hampshire 03824 (603 862-2055, Gayle K. Kloosterman). There are campuses in Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.

Independent metropolitan-area colleges offering residential programs for older people include Montclair State College, Upper Montclair, New Jersey 07043 (201 893-4296, Kathy Manko); Bard College, Annandale-on-Hudson, New York 12504 (914 758-6822, ext. 123; Sue Crane); and Pace University, Active Retirement Center, 1 Pace Plaza, New York, New York 10038 (285-3508, Abbie Jean Brownell).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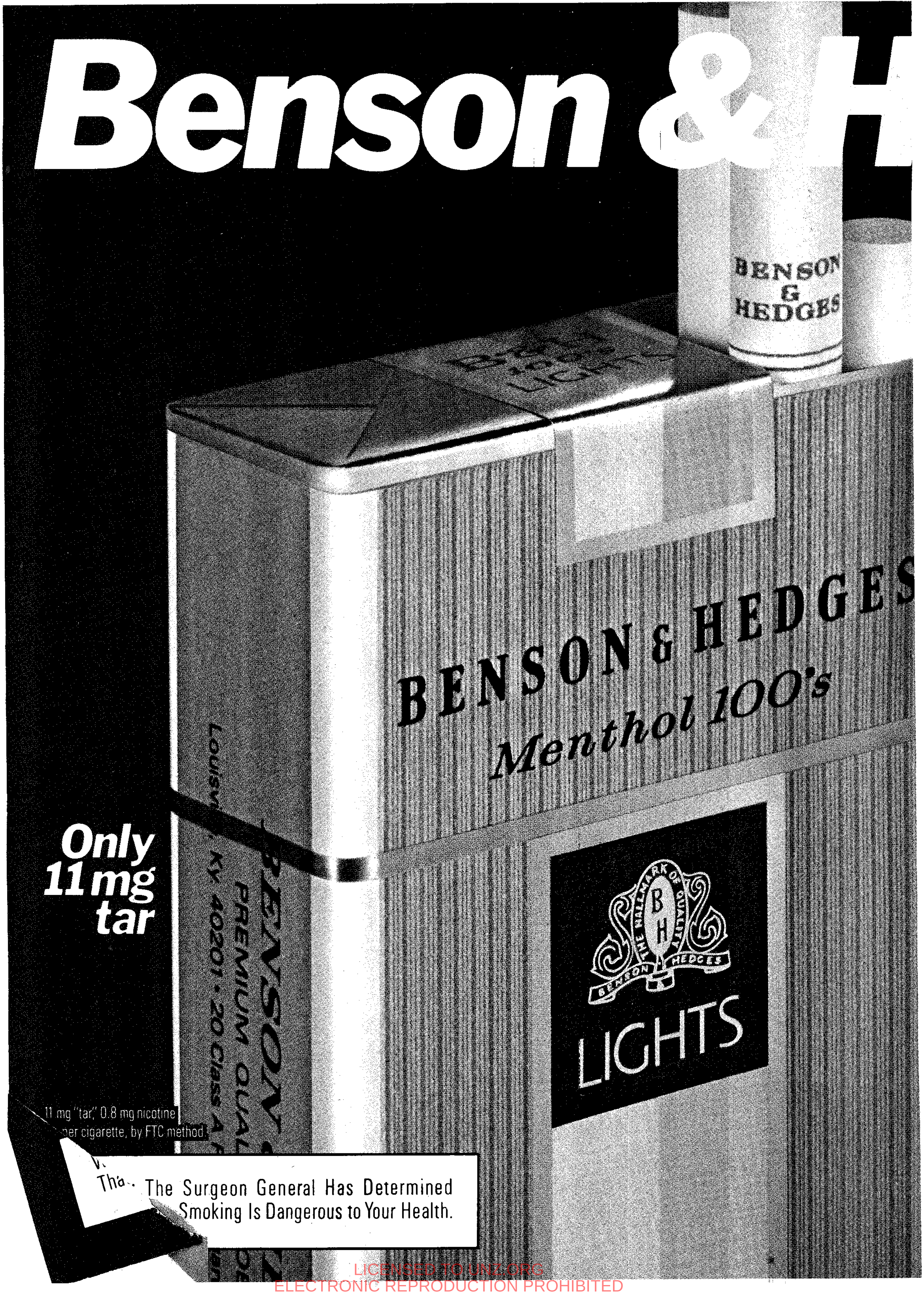
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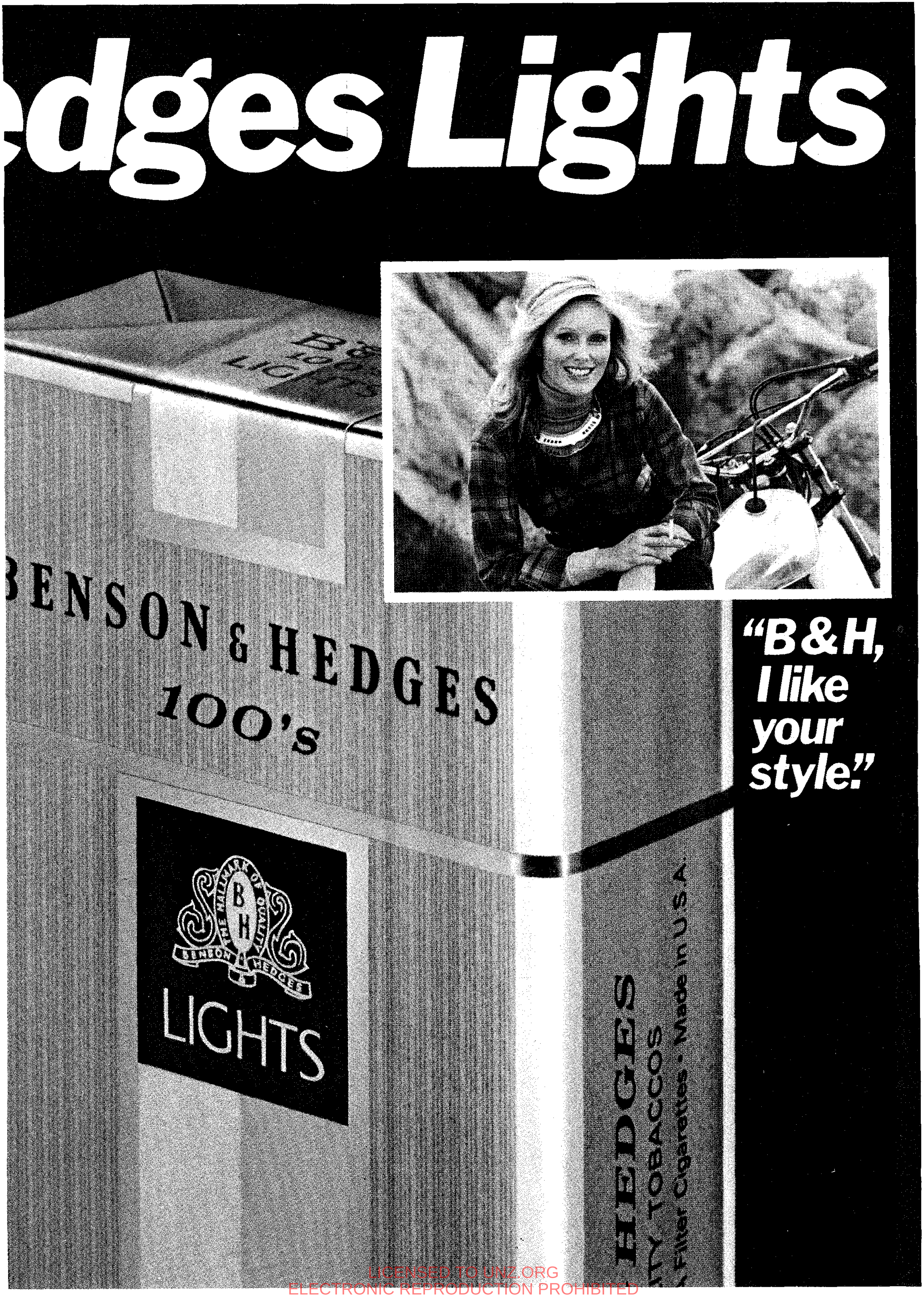
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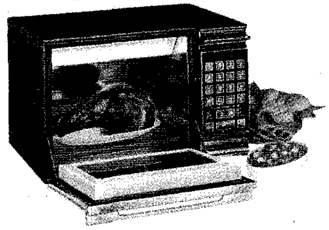
Amana, the household name for quality microwave ovens, brings you yet another first in microwave oven technology.

The Amana Touchmatic II Radarange Microwave Oven.

Amana Touchmatic II is so versatile . . . so advanced . . . so unbelievably automatic . . . yet as simple to use as 1-2-3.

It cooks by time. It cooks by temperature—at the power level you select. It cooks by time and temperature in any combination—at any power level you select.

It's the next generation of microwave ovens.



The Amana Automatic Temperature Control "System"

Amana Touchmatic II Radarange features the Amana Automatic Temperature Control System—a complete system of cooking by temperature that is so precise, a medium rare setting will give you a medium rare roast . . . every time. And that's just the beginning.

Amana Automatic Temp Hold

Amana Touchmatic II includes Automatic Temp Hold, an important part of the "System" that performs two amazing functions.

One, it will maintain an internal meat temperature and hold it for extended periods. It's perfect for holding all kinds of foods, casseroles and soups at serving temperature, too.

Two, holding at exact temperature actually improves meats. Provides more even cooking and browning. Makes meats more moist and tender.

Amana Touchmatic II . . . The Smartest, Most Automatic Microwave Oven

Amana Touchmatic II can be programmed to "remember," so you can cook foods using the best techniques for perfect results.

Amana Touchmatic II is so automatic you can program it when you leave home to start later on and have dinner ready when you return.

Cookmatic™ Power Levels put you in full control of everything you cook . . . let you cook the way you're used to. It offers you a wide range of Cookmatic Levels or cooking speeds. You can even change speeds as you cook. Or, you can set cooking programs to change cooking speeds automatically.

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The Most Advanced Timer and Clock

Amana Touchmatic II displays a digital temperature readout when cooking . . . when it finishes, a buzzer sounds and the time of day is displayed.

PROVEN SAFETY After passing a series of torture tests, Amana became the only manufacturer of microwave ovens to be granted a U.S. Government exemption from the regulation requiring the display of a safety warning label. This applies to Amana models RR-10, RR-9, RR-8, RR-7 and RR-7D.

See a demonstration at your Amana Retailer or write Ann MacGregor, for further information, at Amana Refrigeration, Inc., Dept. 687, Amana, Iowa 52204.

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FRENCH CULTURE AND CIVILIZATION—an immersion workshop given in French with the emphasis on oral work, for those with some competency; specialists in politics, economics, and the arts; French films shown; laboratory facilities available; July 10 to 28, Monday through Friday 9 A.M. to 3 P.M.; $200; City University Graduate Center.

SPANISH AND FRENCH—intensive courses at all levels; June 12 to 30 or July 5 to 26, Monday through Friday 9:15 A.M. to 1 P.M.; $210 per course; New School.

Literature, Humanities, And the World Around Us

ANTHROPOLOGY AT MUSEUMS IN NEW YORK CITY—an ethnographic survey of the world's culture areas based on visits to museums; May 30 to June 29, Monday through Thursday noon to 2:20 P.M.; $100; Marymount Manhattan.

CONTEMPORARY LITERATURE—modern Western sensibility examined through short novels by Tolstoy, Henry James, Mann, Faulkner, and Camus; June 1 to 29, Tuesdays and Thursdays 10 A.M. to 1 P.M.; $154; Fordham.

CRIME AND PUNISHMENT IN LITERATURE—study of works of fiction about crime and criminals; two weekend seminars separated by five weeks of independent study; Fridays (June 16 and July 28) meet at 4 P.M. for dinner and discussion, Saturdays (June 17 and July 29) meet from 10 A.M. to 3 P.M.; $120; meals extra; Empire State.

CRIMINOLOGY — analysis of crime and related forms of deviance; May 30 to June 29, Monday through Thursday 2:30 P.M. to 4:30 P.M.; $100; Marymount Manhattan.

CRITICAL ISSUES IN AMERICAN POLITICS—selected problems relating to Congress, the presidency, and the judiciary; July 3 to 31, Mondays, Wednesdays, and Thursdays 11 A.M. to 1 P.M.; $140; Queens.

EGYPTOLOGY: THE LAND AND TIMES OF TUTANKHAMEN — lectures on the geography of the Nile Valley and the social and religious institutions of the pharaohs; July 5 to 26; field trip to an Egyptian collection on August 2; Wednesdays 1 P.M. to 3 P.M.; $60; Marymount Manhattan.

FIVE EUROPEAN CRISES —the Reign of Terror, the Revolution of 1848, Bismarck and Germany, World War I, and Hitler and World War II; July 3 to 31, Mondays, Wednesdays, and Thursdays 10 A.M. to noon; $105; Queens.

THE GEOLOGY OF THE NEW YORK REGION—lectures and fieldwork considering the structure and geologic history of the New York City area; for students with little or no background in geology; June 26 to July 21, Monday through Thursday 9 to 11:15 A.M.; $285; Manhattanville.

GOVERNMENT AND POLITICS IN NEW YORK CITY —the city's social system, institutions, politics, and problems; July 5 to 27, Monday through Thursday 9 A.M. to 11:20 A.M.; $100; Marymount Manhattan.

LANDMARKS OF NEW YORK CITY—An intensive study conducted by a young architect/designer will include walking tours and discussions with architects; July 5 through August 1, Monday through Thursday 9:30 to 11:50 A.M.; $100; Marymount Manhattan.

LONG ISLAND SOUND—study of the history of the Sound and the communities which line its shores; June 5 to 30, Mondays, Tuesdays, and Thursdays 9 A.M. to noon; $240; Pace, College of White Plains campus.

MAJOR PHILOSOPHIES OF LIFE—the convictions of Buddha, Socrates, Confucius, Moses, Muhammed, and Jesus; June 1 to 29, Tuesdays and Thursdays 10 A.M. to 1 P.M.; $154; Fordham.

MARX AND THE MARXISTS—the philosophical views of Marx and Engels; July 3 to 31, Mondays, Tuesdays, and Thursdays 9 A.M. to noon; $140; Queens.

METRIC MEASUREMENT—two-day workshops June 26 and 27 or July 12 and 13, 9 A.M. to 4 P.M.; $45; Kean.

PUBLIC ORDER AND POPULAR DISSENT: AUTHORITY AND PROTEST IN MODERN EUROPE—the philosophical foundations for both authority and dissent, viewed with a historical emphasis; July 23 to 29, Sunday through Saturday all day and into the evening; $468; NYU.

REVOLUTION IN THE TWENTIETH CENTURY—the theory and typology of revolution and a historical examination of the Russian, Mexican, Chinese, and Cuban revolutions; June 5 to 30, Mondays, Tuesdays, and Thursdays 9 A.M. to noon; $240; Pace, College of White Plains campus.

WOMEN FICTION WRITERS—reading and discussion of novels and short stories with a focus on the ambiguity of social and artistic roles, sexual ambivalence, and the consequences of moral and political convictions; July 3 to 28, Mon-

Where to Write or Call

City University Graduate
Center
Summer Institute
33 West 42nd Street
New York, N.Y. 10036
790-4556, Benjamin Rivlin

Empire State College
Lower Hudson Learning Center
10 Mitchell Place
White Plains, N.Y. 10601
(914) 948-6206, Joni Altman

Fashion Institute of Technology
227 West 27th Street
New York, N.Y. 10001
760-7648, Richard Meagher

Fordham University
The College at Sixty
Lincoln Center Campus
New York, N.Y. 10023
956-3797, 956-2452, John H.
Asiel
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Hunter College
Center for Lifelong Learning
466 Lexington Avenue
New York, N.Y. 10017
949-4361, Michael Callahan

Kean College of New Jersey
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(201) 527-2163, Ethel J.
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*Manhattanville College
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(914) 946-9600, Mary F.
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*Marymount Manhattan
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Admissions Office
221 East 71st Street
New York, N.Y. 10021
472-3800, Sara Arthur

New School for Social Research
66 West 12th Street
New York, N.Y. 10011
741-5425, Robert Cautin

*New York University
Summer Sessions
70 Washington Square South
New York, N.Y. 10012
598-7653, John F. Wells

Pace University
1 Pace Plaza
New York, N.Y. 10038
285-3509, Carmela Vittorio
College of White Plains campus
78 North Broadway
White Plains, N.Y. 10603
(914) 682-7000, Sister
Berchmans Coyle

Queens College
Adult Collegiate Education
Program
Flushing, N.Y. 11367
520-7578, Anand Mohan

*Sarah Lawrence College
Office of Special Programs
Bronxville, N.Y. 10708
(914) 337-0700, Kenneth
Wentworth

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A Different Kind of Trip Abroad

Many colleges and universities have developed extensive international programs which appeal to adults who want to combine vacations abroad with learning. The following chart lists overseas learning programs planned by northeastern colleges and universities for one-to-four-week periods during June, July, and August. Each of the programs listed here has an academic focus and is conducted by a faculty member who is a specialist in the field. The package price generally

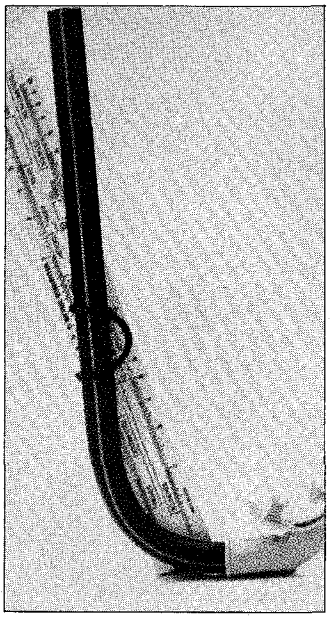
WHERE	WHAT	WHEN	WHO*
CONTINENTAL EUROPE			
Major European cities	Foreign buying	June 5 to 27	6
France	Fashion in France	June 12 to 26	1
Greece	Mythology in Greece	June 24 to July 14	10
Western Europe	Merchandising in the fashion capitals—London, Rome, Paris, Milan	June (three weeks)	1
France	French language and culture at university at Angers; visits to Brittany coast and Paris	June 29 to August 3	4
French Riviera	French language, literature, civilization, and conversation	June 29 to August 4	5
Paris	Sorbonne study tour	July 3 to 28	11
Greece	Ancient Greek theater and lore	July 3 to August 28 or July 3 to August 11	11
Scandinavia	Special education and culture	July 4 to 23	4
Scandinavia	Study of social welfare	July 4 to 23	4
Italy	Italian conversation	July 22 to August 20	12
Italy	Italy: its culture and its people	July 22 to August 20	12
BRITISH ISLES			
Ireland	Culture and history of the Irish nation	June 3 to 17	5
London	Antique-lovers' seminar	June 15 to 29	3
London	Contemporary English theater with Clive Barnes	June 17 to 25	3
England	Creative drama in England	June 25 to July 20	4
England	Open education in England	June 25 to July 20	4
London	British politics and culture under crisis	July 3 to 24	11
London	British mass media	July 3 to August 4	11

*SPONSORING COLLEGES
(See key on page 55)

day through Thursday 10 A.M. to noon; $456; Sarah Lawrence.

WOMEN IN NINETEENTH-CENTURY LITERATURE—the changing role of women in nineteenth-century literature; July 3 to 31, Mondays, Tuesdays, and Thursdays 9 A.M. to noon; $140; Queens.

WOMEN IN POLITICS—The role of women in contemporary politics in the United States, Europe, and the Soviet Union; June 26 to July 21, Monday through Thursday 1 P.M. to 3:45 P.M.; $420; Manhattanville.



INTERPERSONAL COMMUNICATION — communication theory and interpersonal dynamics; June 1 to 29, Mondays, Wednesdays, and Thursdays noon to 3:10 P.M.; $240; Pace, New York City campus.

PSYCHOLOGY FOR THE MATURE PERSON—psychological growth in adulthood; June 26 to July 21, Monday through Thursday 1 P.M. to 3:45 P.M.; $420; Manhattanville.

RAPID READING—June 28 to August 2, Wednesdays 1 P.M. to 3:15 P.M. or 7 P.M. to 9:15 P.M.; $35; Kean.

TRACING FAMILY HISTORY AND LOCAL HISTORY—techniques of data gathering and analysis; July 23 to 29, Sunday through Saturday all day and into the evening; $468; NYU.

WORKSHOP IN NUTRITION: CONCERNS FOR HUMAN DEVELOPMENT—June 26 to 30; $90; Kean.

ZEN THEORY, ZEN PRACTICE—the major mystical philosophies of India and China as well as twentieth-century Japanese and American thought; July 3 to 28; meditations Mondays and Wednesdays, seminars Tuesdays and Thursdays 10 A.M. to noon; $456; Sarah Lawrence.

Professional and Business

BOOK PUBLISHING IN NEW YORK, MAGAZINE PUBLISHING IN NEW YORK — workshops, lectures, discussions, exercises, and field trips; July 5 to 28, Monday through Friday 9 A.M. to 5 P.M.; $750 each workshop; NYU.

THE FASHION WORLD—Short courses meet every day, mornings or afternoons, and include: *Design Room Techniques, Textile Color Fundamentals, Introduction to Fashion Marketing, Fashion Advertising and Promotion*, and *Textile Science;* July 10 to 28; $54 to $72; FIT.

INSTITUTE IN THE ECONOMICS AND FINANCING OF THE ARTS—classroom instruction and visits to major art includes transportation from New York City (by air unless otherwise indicated), hotels, some meals, transfers, seminars, and admission fees to museum exhibits and other cultural events. Most trips also allow some free time for touring, shopping, dining, and exploring.

For more detailed information, including costs (many are not firm yet), contact the sponsoring college which offers a learning vacation that looks good to you.

WHERE	**WHAT**	**WHEN**	**WHO***
England and Scotland	Visualizing international environments through media	July 6 to 31	11
England: London and Birmingham	Criminal-justice study tour	July 16 to August 6 or July 22 to August 6	11
ISRAEL			
Israel	Jewish and Christian culture and history of Israel	June 22 to July 6	9
SOVIET UNION			
Soviet Union	Introduction to the Soviet Union and Siberia	May 28 to June 25	1
Soviet Union	Soviet study tour	July 20 to August 7	4
THE CARIBBEAN			
Puerto Rico	Twentieth-century Puerto Rican society and culture	June 1 to 20	2
Bermuda	Cruise and seminar aboard S.S. *Rotterdam.* Topic: excellence in human performance	June 24 to July 1	8
Guadeloupe	Intensive French	July 1 to 8	7
Jamaica	Contemporary Caribbean	July 8 to August 5	11
Jamaica	Tropical biology	July 10 to August 10	6
CENTRAL AMERICA			
Guatemala	Intensive Spanish	July 29 to August 5	7
AFRICA			
West Africa (Ghana and Upper Volta)	Instruction and seminars in crafts and photography with the emphasis on native arts and crafts	July 1 to 30	7
Kenya	Education, culture, wildlife, and conservation in Kenya	July 2 to 26	4
Kenya and Nairobi	Animal safari to game preserves	August 4 to 18	3
CANADA			
Montreal	The Canadian film	July 3 to August 4	11

institutions in New York; July 10 to 28, Monday through Thursday 10 A.M. to 4 P.M. with break, and Fridays 10 A.M. to noon; $444; NYU.

MONTESSORI WORKSHOP—lectures and demonstrations of the Montessori method for teachers, parents, nurses, and others; Course I, July 10 to 22, $175; Course II, July 10 to 28, $200; Marymount Manhattan.

PUBLISHING LABORATORY—an introduction to book and magazine publishing and a survey of opportunities in the field; June 5 to 30, Monday through Friday 9 A.M. to 5 P.M.; $675; Sarah Lawrence.

SPORTS REPORTING IN THE FIELD—meetings with team officials, sportswriters, and sportscasters in the New York City area; June 5 to 30, Fridays 5 P.M. to midnight, Saturdays 10 A.M. to 6 P.M. (depending on length of sporting events); $299; Pace, College of White Plains campus.

VOCATIONAL DEVELOPMENT GROUP — discussion group for adults considering employment, further education, or future career development; fee includes vocational-interest testing; June 29 to July 27, Thursdays 9:30 A.M. to noon; $40; Kean.

Key

1. Fashion Institute of Technology
227 West 27th Street
New York, N.Y. 10001
760-7862, Gladys Marcus

2. Fordham University
Lincoln Center Campus
New York, N.Y. 10023
956-3797, John H. Asiel

3. Hunter College
466 Lexington Avenue
New York, N.Y. 10017
949-4361

4. Kean College of New Jersey
Union, N.J. 07083
(201) 527-2166,
Edwin J. Williams

5. Marymount Manhattan College
221 East 71st Street
New York, N.Y. 10021
472-3800, Sara Arthur

6. Nassau Community College
Garden City, N.Y. 11530
(516) 222-7000,
Albert E. Donor Jr.

7. New School for Social Research
66 West 12th Street
New York, N.Y. 10011
741-5676, Donna Swain

8. Queens College
Flushing, N.Y. 11367
520-7179, Paula Mayhew

9. Rockland Community College
145 College Road
Suffern, N.Y. 10901
(914) 356-4650,
Laude Martinez

10. SUNY at Brockport
Office of International Education
Brockport, N.Y. 14420
(716) 395-2119

11. Temple University
Office of International Services
201 Mitten Hall
Philadelphia, Pa. 19122
(215) 787-7229, Gillian Pesche

12. Westchester Community College
75 Grasslands Road
Valhalla, N.Y. 10595
(914) 347-6800,
Lillian Schneider ■

Interview With an Ex-Vampire

By Cynthia Heimel

"...In the middle of a scalpel slice, there was Zacherle, chortling gleefully while disemboweling a huge, quivering amoeba..."

"So this guy on the street came running up to me: 'Zacherle! Zacherle! I love you. I used to watch your show all the time! You were my hero.' I had absolutely no idea who he was." John Zacherle was telling the story at dinner at McFeely's Restaurant over on the West Side. He made a careful incision into his chicken and peered at it dubiously. "I'm sure this is pork. You don't have chicken by any chance? No? So anyway, this guy was going on and on, and I noticed this big crowd of people gathering around him, asking for his autograph. Couldn't figure it out. Finally, one day, I saw him on the tube. You know something? The Fonz is really very good." He stared balefully at his chicken. "I hope that's not garlic I taste."

Let's go back to a typical Saturday night in 1960. You, the all-American kid, are waiting for your parents to fall asleep. At midnight you tiptoe silently down to the den. You flick on the TV, keeping the volume down to barely discernible. A melodramatic voice shouts, "Give me some light!" and there's this weird-looking guy, his hair parted in the middle, his cheeks hollow, his black frock coat billowing. In the casket to his right rests his vampire wife, My Dear. Behind him, hanging in a gunnysack on a meat hook, is the hideously unformed Gasport, and off camera is the vaguely threatening Yanoush.

You watch the grade-C horror movie with the inevitable mad scientist performing grisly experiments. Suddenly, in the middle of a scalpel slice, there's Zack again, chortling gleefully while disemboweling a huge, quivering amoeba. Remember? Sure you do.

John Zacherle, host of *Shock Theater*, was not only a vampire, he was a kiddie folk hero.

You'd hardly know it to look at him today. In his present incarnation as a mild-mannered D.J. for WPLJ, Zack looks prosaic. A thin, gray-haired man, he says he's ancient—59. He wears blue jeans, army-navy shirts, maybe a tweed sport jacket, and sneakers. But the eyes are large, bulbous, and arresting, with plenty of white showing beneath the irises.

Zack stirred his restaurant coffee and laughed. "Ha, ha, ha, ha. Yeah, that amoeba was really something. One day I was in the Chestnut Hill Diner in Philadelphia, and there was this huge tray of Jell-O, very firm and rubbery. I thought about it; then we cooked up a *huge* amount and brought it into the studio and uh . . . Jell-O looks revolting if you make it stiff enough and dump it out on the table. It will slowly break and split open and look like a terrible wound. We decided to put cheesecloth around it—you can slap it and it will shake and ooze around, and you can cut the cheesecloth, which *really* looks like skin in a close-up.

"Ha. I used to put all kinds of stuff in there! Vegetable dye . . . throw it around, eat it, it's really disgusting. I don't know what I'm trying to say. Ha, ha, ha, ha, ha. Then there was that famous evening at WOR, when we tried to mate two amoebas, and they didn't like each other . . . those were the days, boy." He paid the check with a credit card and we went into the night, which was misty and rainy and warm.

"Are you a vampire, Zacherle?"

"No, of course I'm not a vampire," he said. We got into his car and headed for the graveyard at Trinity Church. The car was a jaunty, battered, yellow VW convertible. On the back window was a decal which said TRANSYLVANIA. Inside was a strange mass of wires and coat hangers which turned out to be a jerry-built tape deck. Bryan Ferry was suddenly screaming out "Party Doll." Zack guided his car carefully around potholes, slapped his thigh a couple of times, and sang out along with Bryan.

Zack and I stood in the graveyard of his ancestors, peering at the tombstones, which looked like white slugs in the moonlight. "There they are," said Zack, and he let out a raucous cheer, clapped his hands, whistled. The rain made the ground squishy under our feet.

Though his ancestors are buried near Wall Street, John Zacherle was born into an old, upstanding Philadelphia branch of the family. He had a normal boyhood, though he wasn't allowed to watch horror movies. His father worked for a bank, but when he retired he managed a cemetery for a few years. Zach remembers that his father would always take one of the kids along for cemetery inspections. Sometimes it was an all-day affair.

"We would look on the tombstones for funny names—I remember three right next to each other: Kitchen, Potts, and Bacon. Ha, ha."

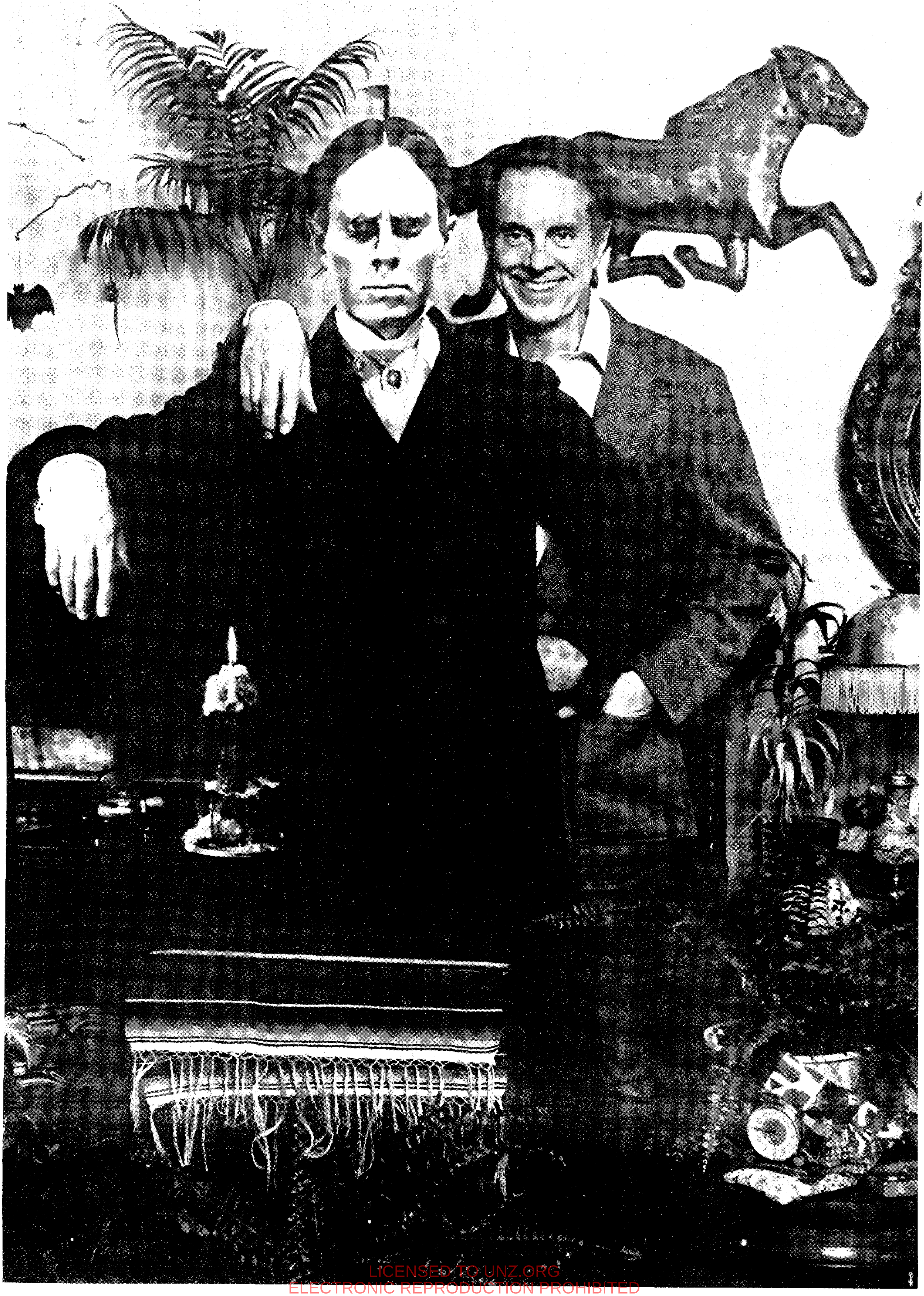
Zach grew up and went to the University of Pennsylvania, where he was an indifferent student of English. He also belonged to a theater group, and one day in 1957 he went down to the CBS studios in Philadelphia to try out for a daytime serial, *Action in the Afternoon*. He was lucky.

"It was a Western and kind of crazy. Everything would go wrong. Horses would run away . . . nobody knew how to ride a horse anyway. Everything was live in those days, so we'd stand in the set, which was the parking lot outside the studio, hitch our horses up, walk in the door casually . . . then run like crazy across the lobby and into the studio for the interior shots."

One day, a woman pointed to Zack

John Zacherle: *Then and now.*

Photographed by Larry Kessler



"...'There isn't an adult I know who hasn't sucked blood,' says Dr. Kaplan of the Vampire Research Center. 'Some find it tasty'..."

and said to the producer, "Why don't you give him something to say? He looks so sad."

Zack spoke.

"One week I played an undertaker who—it strikes me as rather odd—traveled around the West, making caskets to take care of a town for a year and then he'd move somewhere else. That's how it started. They called me up and asked me to do *Shock Theater.* I never even tried out. So I whipped out this old black coat that I'd worn in the cowboy thing, parted my hair in the middle, and got to see horror movies for the first time in my life."

He was a smash, especially when he started jumping in and out of films. You'd see a mummy stalking around with its arms outstretched. The mummy's arm would knock a fellow over and he'd die immediately. Then Zack would break in, saying, "That was a mummy punch from which he'll never recover." That particular line made the rounds of my block for weeks.

The show started out on Monday and Tuesday nights, late. The rationale was that horror movies were dangerous for kids, so put them on at an inaccessible time. But soon teachers reported kids falling asleep in class, so the show moved to weekends, where it belonged.

Peter Occhiogrosso, a New York jazz writer who led a blameless childhood on Long Island, remembers Zack fondly: "Zacherle. My God, I belonged to his fan club. I had an *operating table* in my basement. And test tubes, the whole thing. All the kids used to draw pictures of hypodermic needles and nooses on our school notebooks. The nuns actually confiscated my recipe for spider soup! It was against the Catholic doctrine. And every Sunday the monsignor got up on the pulpit and preached of the evils of *Shock Theater.* We didn't care. I was one of the ringleaders of the Zacherle movement."

Shock Theater was live and that, Zack thinks, is what made it so much fun. "Sure I miss live TV, and I'd love to do it again, but not in pretaped bits and pieces. The only thing I don't miss is the hard work. People thought I was stoned out of my mind when I did that show, but the truth was I'd been working since the morning and was really exhausted."

We were walking around lower Manhattan. Zacherle loves the serpentine streets of the Wall Street area and kept stopping to stare through windows of old buildings, admiring the high, ornate ceilings within.

"Have you ever taken acid, Zacherle?"

"Sure. Hey, look in there. Isn't that one a beauty?"

In 1960, the show moved from Philadelphia to New York, where Zack hopped from ABC to WOR to PIX. In 1963, it was all over and he went to Channel 47 in New Jersey, where he was the "ghosty-host" of a dance program called *Disc-O-Teen,* which is where he got into music, although he had made a couple of records in Philadelphia, including the hot single "Dinner With Drac."

"Some kid told me the other day he paid $35 for one of my albums. Can you imagine? Thirty-five bucks! Boy, if I'd known that . . ."

Then in the mid-sixties, Zack went to WNEW radio, where everybody had a ball and was freaked out all the time. Then to PLJ. Zack claims not to miss the sixties, but he reminisces lovingly: "Hey, were you in Tompkins Square Park for the peace rally with Country Joe? That was exciting, boy. Nothing going on like that nowadays." He hates disco music, thinks Debby Boone is repulsive—as is all that "Las Vegas stuff, moon-in-June music." Give him Ferry, Bowie, Iggy, the Starship, and Pink Floyd.

"How is it that you manage to look so young, Zacherle?"

"Must be because I never got married. Ha, ha."

"Did you ever hear about the vampire countess in the seventeenth century who stayed young and beautiful by drinking the blood of servant girls? Sorry, only kidding, but what do you think of the resurgence of all this Dracula nonsense?"

"I know there are a lot of weird, wacko people out there who really believe that stuff," Zack mused. "Hmm. Maybe it's sex. Louis Jourdan's Dracula on Channel 13 is handsome. And did you see Frank Langella on Broadway? He bites her on the neck, and they fall all over the bed and stuff? *Very* sexy."

And there's William Lyman Off Broadway and even a dance Dracula. Blood lust is more than just this year's theatrical trend. Couple it with punk-rock consciousness and the blatant nihilism in best-selling books, hot movies, and kiddie comics—though the kids today never got to see Zacherle slice up a brain, then take a hunk of it and stuff it in his mouth.

Dr. Stephen Kaplan, B.A., M.A., M.S., Ph.D., Hon. D.D., parapsychologist and psychotherapist and director of the Vampire Research Center in Elmhurst, Queens, has different ideas: "Vampirism has that underlying theme—immortality. Dracula has the key to what we crave. We are terminal man. The dream of being immortal is unconsciously in the minds of all the human beings.

"There isn't an adult I know who hasn't sucked blood," continues the doctor. "It's a red, hot, salty, sticky solution that some people find tasty. I'm not saying it's for everybody, but if people want to exchange blood, that's their thing. If they take blood from a willing host, what crime have they committed?"

"Exactly!" says Norma Colt, sociologist. "But Kaplan hasn't gone far enough. Vampirism is the first step . . . it's preparing society to transcend that final taboo—cannibalism!"

"Cannibalism?" said Zacherle. "I don't know; that seems pretty weird. But if the price of bread keeps going up—who knows? I paid 79 cents for a loaf the other day. Cannibalism, huh? Any particular part of town they're talking about?"

We climbed into the yellow Zackmobile and transported ourselves to the Upper West Side. Zack's building looks like countless others up here—once fabulous, now going to seed.

Zack walked in his door and switched on the lights. Blood-red lights. "Come into the kitchen," he cooed.

I did, apprehensively, and found it to be cozy, womblike, with a narrow bed (yes), a TV, and mirrored walls. The rest of the place looks like a cheery mausoleum. There it is, that big carved-wood chair from the TV show. In another corner lurks a medieval medical operating implement. Statues, paintings, souvenirs everywhere. Pennants and stickers from Transylvania adorn the door. Zack lovingly showed me each bizarre memento.

The red light was weird, and I was relieved to see dawn creeping through the windows. Zacherle noticed too, and his lips tightened. He yawned dramatically. "I guess you'd better go now," he said, ushering me quickly out the door.

Good night, Zacherle, whatever you are. ■

"The unity of the Jewish community is the second defense line of the state of Israel."
—Menachem Begin

Menachem Begin vs. the Jewish Lobby

By Sol Stern

"...With the U.S. and the Begin government on a collision course, the solidarity of American and Israeli Jews is now in question..."

Late last year, Dr. Nahum Goldmann was preparing to resign as head of the World Jewish Congress. For most of his 82 years, this white-haired, distinguished-looking patriarch of international Jewry has been at the center of Zionist activities in America and abroad. Goldmann had seen it all; 25 years ago he negotiated the reparations made by West Germany to Israel and Jewish survivors of the Holocaust. And in the mid-1950s, he founded and became the first chairman of the well-known Presidents' Club, the spearhead of the Jewish community's political lobbying for Israel.

So when Dr. Nahum Goldmann went to Washington in November to see key members of the Carter administration, he carried with him the prestige and experience of a man who has been a major Jewish figure—almost since the days of the Balfour declaration in 1917. In that light, what Goldmann told Cyrus Vance, Zbigniew Brzezinski, and then White House aide Mark Siegel seemed incredibly like treason.

Simply stated, Goldmann secretly urged this group to "break the Jewish lobby in the United States."

According to a participant in the discussions, Goldmann also told these officials that his old organization, the Presidents' Club—actually a body made up of important American Jewish group leaders—had become a "destructive force," a "major obstacle" to peace in the Middle East. In meetings at the White House and State Department that November day, Goldmann pleaded for the administration to stand firm and not back off from confrontations with the organized Jewish community as other administrations had done.

Unless this was done, he argued, President Carter's plans for a Middle East settlement would die in stillbirth.

Politically, Goldmann said, the administration would ultimately benefit, despite an almost certain uproar at the outset. Because if the Israelis compromised and a settlement was achieved, Jimmy Carter would emerge as the "hero of the Jews."

In the months since those winter sessions in the nation's capital, much has changed. The leader of the largest and most important Arab nation is the man now perceived as the "hero" of peace. Menachem Begin's government has taken a terrific beating in the media. And the Carter administration, conscious of this new climate, has relentlessly been tightening the screws on Israel without the usual fear of domestic backlash. Mark Siegel, the young presidential aide so horrified by what he heard at those November meetings, has since resigned in protest. He believes that the decision to sell advanced F-15 fighter bombers to Saudi Arabia is the embodiment of an unfolding Brzezinski plan to break the "Jewish lobby" 's power in Congress.

One other thing has changed over the past six months. Whereas Nahum Goldmann's private, unprecedented

Photo credit: Wide World

"... Even as they applauded Begin's speech, the Jewish leaders knew they could never sell his peace plan to the public ..."

defection once appeared to be only a straw in the wind, it now seems to have been a harbinger of serious schism within the ranks of the Jewish community.

Almost every day, the once solid support for the Israeli government by influential American Jews seems to be ebbing more. From people like Senator Ribicoff to Professor Irving Howe, publicly expressed dissidence is increasing—as is press coverage, almost to the point of overkill, of deep divisions among well-known American Jews.

But the truly significant story, the one that's been missed, is what is being said and done behind the closed doors of this nation's major Jewish groups. Notwithstanding their public show of unity in favor of the Begin government's policies—a stance which has led the press to believe that a split exists only between the Jewish leadership and President Carter—a secret, anguished campaign is now being waged to change the Israeli government's position.

However much the official leadership would be shocked at Goldmann's heretical White House statements, its own private campaign with the Begin government has the same intent of softening Israel's position—in effect, to save that nation in spite of itself.

In one closed-door discussion after another, American Jewish leaders are intensively lobbying high Israeli officials, telling them that their hard-line policies on settlements and withdrawals from the West Bank are wrong and cannot be sold in the United States.

Most spectacularly, on the major sticking point currently delaying an agreement between Israel and Egypt—the general declaration of principles Israel is being asked to make concerning some role for Palestinians in "determining their future"—the American Jewish leaders are urging Begin to give in. They are doing this because they know, as does Begin, that accepting such a statement won't lead to the creation of a dreaded Palestinian state—something which Carter and Sadat don't want either.

Recently, the president of one of this country's largest and most powerful Jewish organizations privately told Begin: "Accept the statement. I'm convinced you can reach a bilateral agreement with Egypt. I'm convinced of it. Let the future take care of itself."

This increasingly wide gap between public posturing in support of Begin by American Jewish groups and their secret maneuvers portends serious trouble. When there is a crisis of credibility such as this, obviously the center cannot hold. Already the American Jewish Committee, the oldest and most prestigious of national Jewish groups, has put the Israelis on notice that it may be going public; already the question of issuing a public statement of criticism is on the active agenda of the committee's highest policy-making councils.

The committee has already gone farther than any comparable organization in acknowledging its differences with Begin. The group's Washington representative, Hyman Bookbinder, puts it as diplomatically as possible: "While continuing to give Israel our full support on external matters, there are serious misgivings about some of its policies. These misgivings are being transmitted in effective ways to the Israeli government. Begin is not unaware of these misgivings."

The person who must directly bear the burden of these mounting tensions is Rabbi Alexander Schindler, current chairman of the Presidents' Club. As the head of this umbrella group, formally known as the Conference of Presidents of Major American Jewish Organizations, Schindler is perceived as the "leader of organized American Jewry." Actually, this may be a misleading title, because American Jews in reality are not organized on any constituent basis—nor do they want to be. What the organizations Schindler represents have agreed to agree on, however, is general support for Israel.

This said, it must be noted, however, that Schindler's chairmanship does give him a unique platform for his views—since Menachem Begin's election last year, he has spent perhaps 30 hours in private conversations with the prime minister, talks which have left Schindler tortured by the contradictions of his public position and his private doubts.

Schindler is clearly a man of the left—a refugee of Nazi Germany, a City College student in the 1940s who became a Reform rabbi. During the last decade, he helped lead the Reform Jews into early opposition to the Vietnam war. So it was with nervousness that Israelis greeted Schindler's ascendancy to the top of the Presidents' Club two years ago, an anxiety fostered by the rabbi's dovish views on Palestinian rights and captured territories.

The Israelis' fears were mainly unfounded. So far, Schindler has retained the expected stance of public enthusiasm for the Begin regime. "It's easy to understand why the people of Israel are so excited about him," Schindler said during the early days of the prime minister's reign. "The Jewish leadership sees in Begin what he truly is—the leader of the Jewish nation."

But behind the scenes, another posture was developing. What Schindler told the media was one thing; but when he sat down with Menachem Begin, the criticism was strong.

Just before Schindler's first visit to the Middle East following the Israeli elections, Begin paid a much publicized visit to the controversial Israeli settlement of Kadum on the West Bank. There, the prime minister–designate told the settlers—all of them members of the mystical-nationalist Gush Emunim ("Block of the Faithful") movement: "Soon there will be many Kadums." A photograph of Begin, Torah scroll in hand, standing with the settlers, was flashed around the world.

A lot of people were shocked, including Schindler. And he told Begin so when they met several days later in a Tel Aviv hospital room, where the prime minister was resting after a minor relapse of his heart condition. According to Schindler, the following conversation ensued:

Begin: "What's wrong with Kadum? What's wrong with holding a Torah, Rabbi? I held the Torah. Shouldn't the prime minister of Israel be allowed to hold the Torah?"

Schindler: "I have no objections to your holding the Torah. It's what you said that bothered me."

Begin started to respond angrily, but Schindler cut him off: "Look, do you want me to tell you what you want to hear or do you want me to tell you the truth as I perceive it? I deem it my responsibility to give you my perception of the temper of the American Jewish community and my perception of the American government's policy. Now do you want to hear the truth or don't you want to hear the truth?"

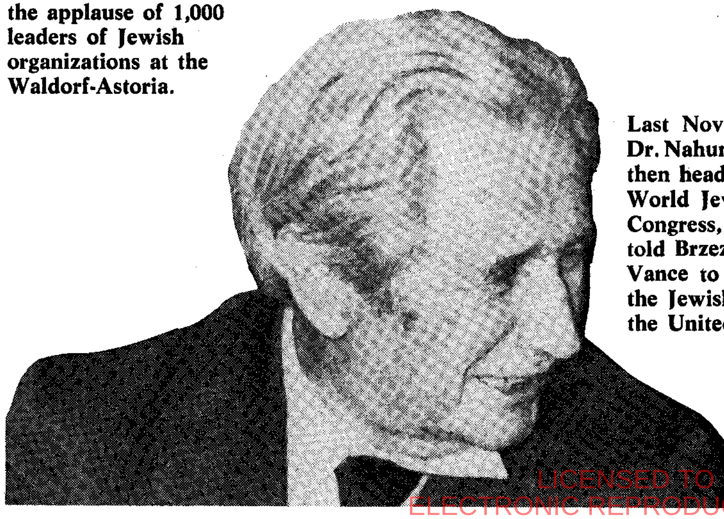
At that point, according to Schindler, Begin told him that he wanted to hear it straight.

Schindler now says, "Since that time he has heard the truth from me, sometimes very painful to him, and radically divergent from him."

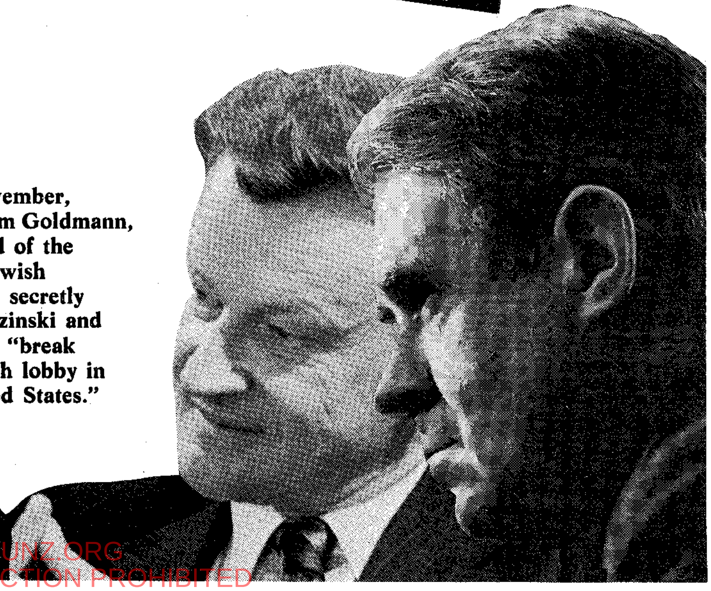
Although there hasn't been a hint of such "radical" disagreements in public, these disputes have focused on the cru-

Photo credits clockwise from top: Wide World, Black Star, Sygma, Wide World

Last March, Menachem Begin acknowledged the applause of 1,000 leaders of Jewish organizations at the Waldorf-Astoria.



Last November, Dr. Nahum Goldmann, then head of the World Jewish Congress, secretly told Brzezinski and Vance to "break the Jewish lobby in the United States."



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> "...Criticism of Israel, Jewish leaders say, should be made only behind closed doors..."

cial issues separating Israel from the United States—settlements, interpretation of U.N. Resolution 242, and Palestinian rights. On all of these, Schindler has been pushing Begin hard to give in.

However, the public Schindler saw his role during those early sessions with Begin as that of cementing the political unity of American Jews. "I pretty well knew what I was going to say before I went," says Schindler. "I knew he was the only prime minister Israel had; that there was a danger of fragmentation with the American Jewish community; that I had at least the obligation to keep the community united in order to give this man a chance to form a government."

But why does the leader of an American Jewish organization—even the presumed leader of "organized American Jewry"—feel that the prime minister of Israel needs a personal endorsement in order to form his government?

"Because," answers Schindler, "to a large extent the strength of Israel depends on the strength of the American Jewish community, on its perceived strength and its unity in support of Israel."

In a further elaboration of that point, Schindler's organization says in its annual report: "Dissent ought not and should not be made public because . . . when Jewish dissent is made public in the daily press or in the halls of government, the result is to give aid and comfort to the enemy and to weaken that Jewish unity which is essential for the security of Israel."

There is in those two statements a summation of the present sad state of the organized Jewish leadership. Although Israelis are deeply split—as, of course, are American Jews—somehow it is necessary, come what may, to maintain the appearance of unity. Criticism may be made and heard, but only behind closed doors.

Apart from the moral question, it is a policy that cannot possibly work. The Jews of America do not live in a ghetto out of earshot of the Gentiles. Nor is the Jewish establishment, contrary to some notions shared by the political Right and Left, powerful enough to control what appears in the media. As the last few months have demonstrated only too well, when the press wants "Jewish dissent," it has no trouble in finding it.

There has been a widely held presumption that the people of Israel maintain their sense of purpose through the total solidarity of American Jews. But while this concept has found its way into decades of fund-raising speeches and political rallies, it has actually led to a colossal misunderstanding: that in our 6 million Jews the Israeli people have a reserve army unquestioningly fighting their key battles on the crucial American front.

This belief has been left to flourish unchallenged because for most of Israel's existence, United States and Israeli interests converged, leaving the critical question of American Jewry's relationship to the Holy Land academic for some, a matter of pure emotion for others. But with America and the Begin government now on a collision course, the old rhetoric, the assumed tenets, are suddenly in question.

Already, the growing disenchantment with Begin has spilled over into challenges to the legitimacy of the Jewish leadership itself. The New York *Times* has run several sharply worded editorials questioning the right of the official leadership to speak in the name of the Jewish community regarding the present policies of Israel. Senator Ribicoff recently told the *Wall Street Journal* that the official leaders were simply "self-appointed spokesmen who try to give the impression they speak for the Jews." And in terms reminiscent of Goldmann, he went on to say of the Jewish lobby that "they do a great disservice to the U.S., to Israel, and to the Jewish community."

There are in all of this the clear rumblings of that long-submerged but never buried issue of "dual loyalty." The official American Jewish leadership is deeply concerned about this; in their private councils they anguish over their possible political isolation and over how much they can really "deliver" for Israel under its presently constituted leadership.

But whose interest does it serve to keep those concerns "all in the family"? If the Presidents' Club continually announces that it will do nothing more than be mere foot soldiers for the Israelis, who is going to take them seriously?

The impotence this self-imposed policy inflicts on Jewish organizations was well illustrated by their response to the Sadat peace initiative. While the Sadat-Begin honeymoon was still flourishing, Rabbi Schindler accepted an invitation to visit Egypt, where he met with the Cairo leader and most of his top aides.

Sadat expected to see Schindler and other leading American Jews again, on his February trip to the United States. But by then the peace talks had broken down; Schindler and the other leaders refused to see the Egyptian president.

Why? Simply because the Israelis didn't want these American Jews to see him. Once again, by letting themselves act as surrogates for the Israeli government, these American Jewish leaders lessened their credibility with the Egyptians, the Carter White House, and, in fact, the general public.

If these American Jewish groups can have no independent role in the peacemaking process, if they refuse to speak publicly to the people of Israel about their concerns, what is left for them to do? Is it to be cheerleaders for the Begin government?

Maybe; maybe not. But that is exactly what they did several weeks ago, following Begin's disastrous trip to Washington. Gathered at the Waldorf-Astoria by the Presidents' Club, 1,000 of this nation's top Jewish organizational leaders heard the Israeli prime minister give an impassioned defense of his peace program. Begin urged them to turn the Carter administration around. "Take our peace plan," he implored them. "Make it known to millions of Americans. Ask for support: You will have it. Then everyone will see how great a contribution we have made."

In closing, Begin reiterated his contention that Jews must stand together because "the unity of the Jewish community is the second defense line of the state of Israel."

There was a tough speech of support from Rabbi Schindler and a standing ovation for Begin. But even as they applauded, most of the people in that ballroom knew there was no way they could sell the Israeli peace plan to the American public. They knew they might not even be able to stop the F-15 sale to the Saudis. And they knew they were really on the defensive. In fact, Nahum Goldmann's plea of last November to "break the Jewish lobby" had strengthened the White House's hand and was slowly taking seed across the country.

Rabbi Schindler, who sat on the podium next to Begin, has told him the truth. Many times, but always in private.

Thus, it was all a charade. Begin may have returned home feeling a bit better, but the victims of this façade are really the Israeli people. Because now, facing the most momentous set of political decisions in their brief existence, they don't know the real facts about the stance of the American Jews.

At the very least, the American Jewish leadership could stop lying to the people of Israel. ▬

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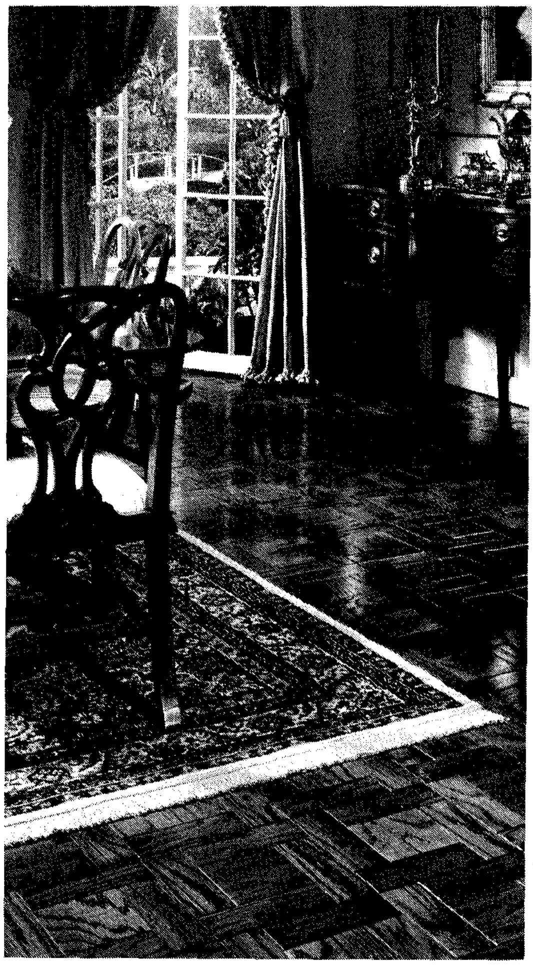

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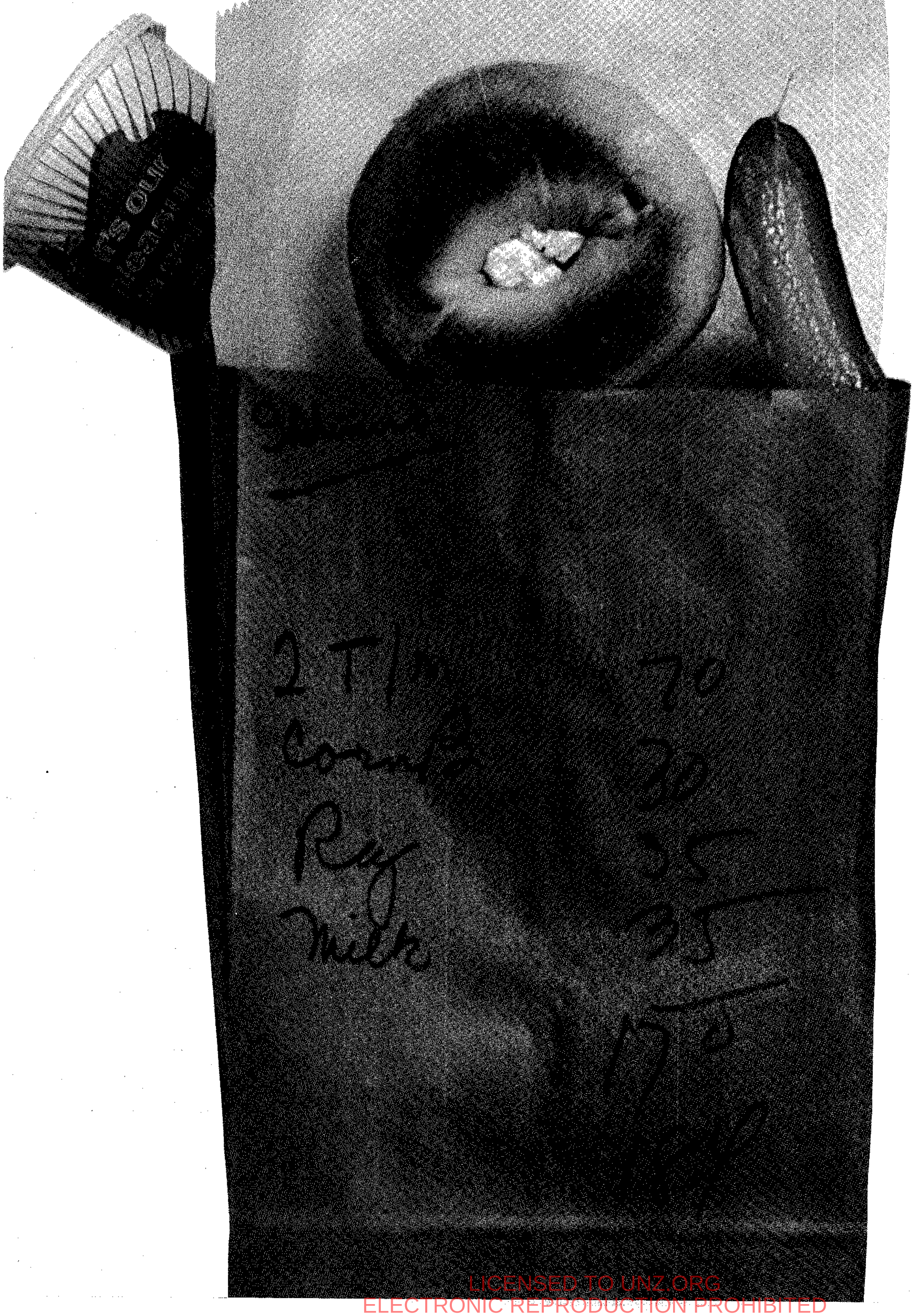
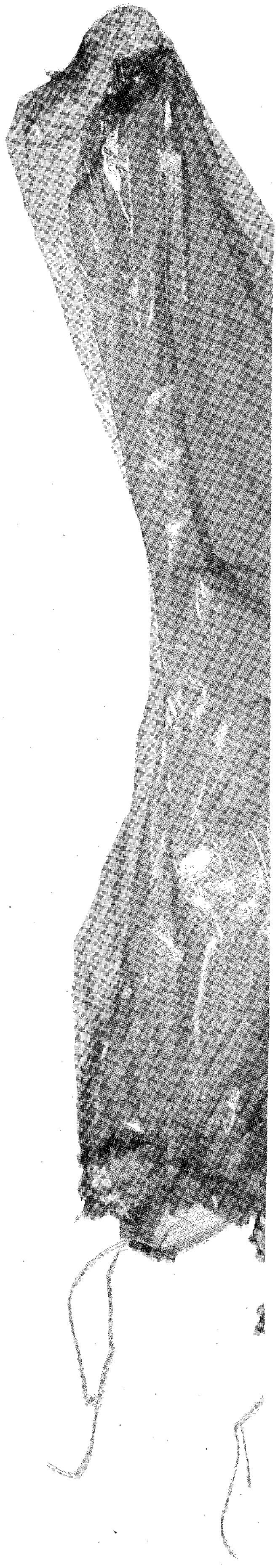
Good News, Bag News

By Mary Randolph Carter

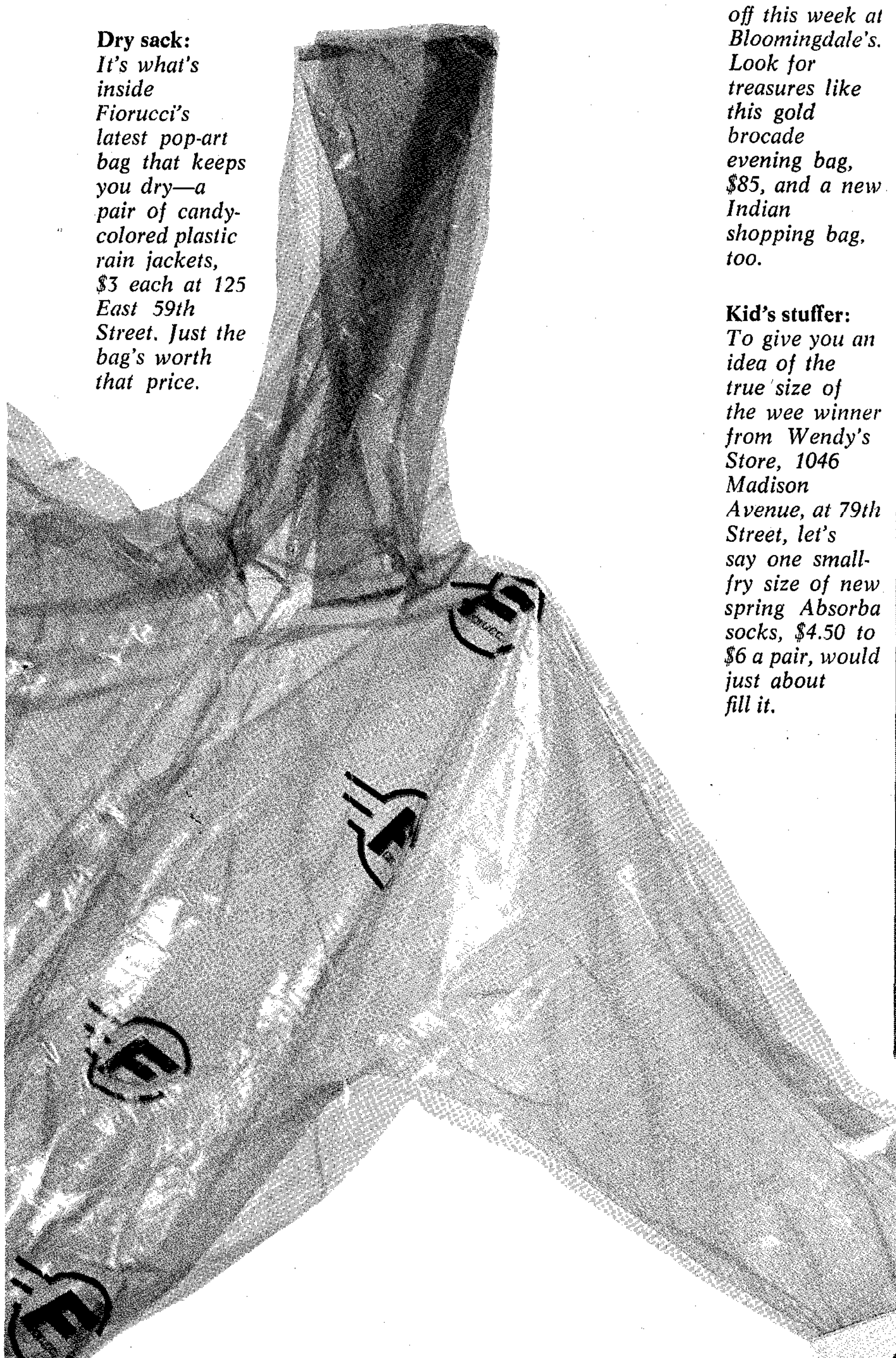
At the low end of the paper-bag hierarchy stands the brown paper takeout bag, daily transporter of leaking coffees, day-old bagels, and unordered dills. At the top is a new breed of fashionable shopping bags, mostly from boutiques and specialty shops, that transcend not only what they're made of, but often what they carry. They're witty, arty, non-statusy—and best of all, they're free.

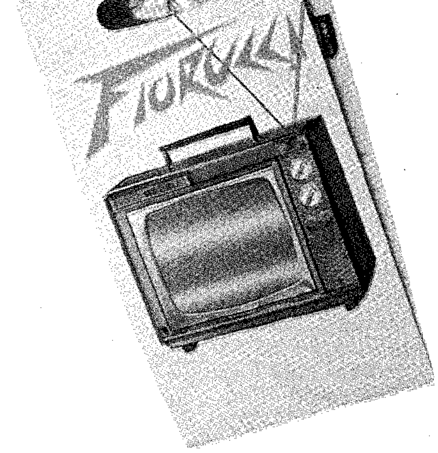




Photographed by Ishimuro

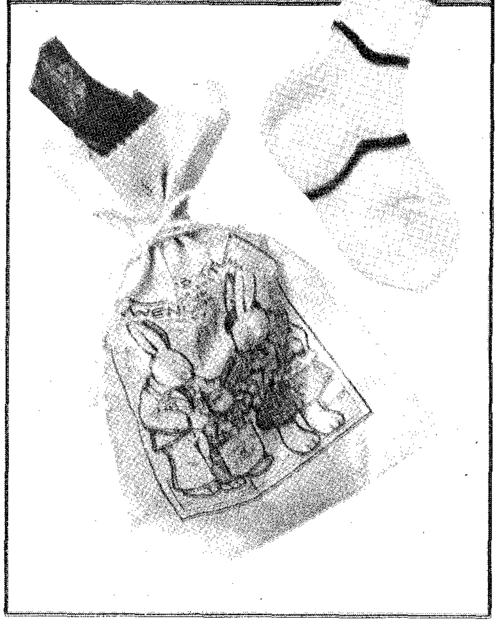
Dry sack: *It's what's inside Fiorucci's latest pop-art bag that keeps you dry—a pair of candy-colored plastic rain jackets, $3 each at 125 East 59th Street. Just the bag's worth that price.*



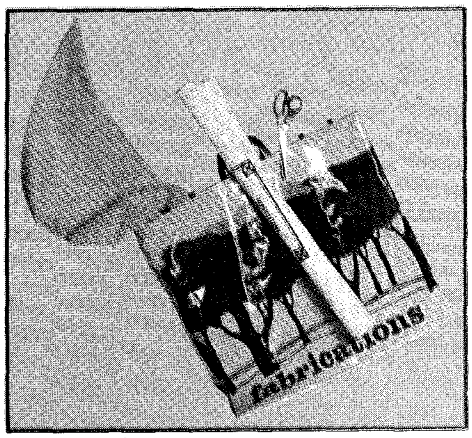


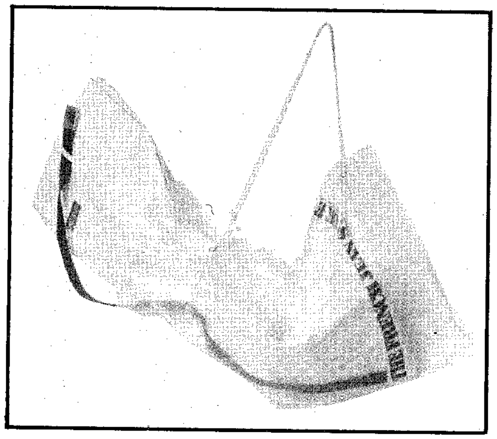
Gunga ho: *An all-out promotion of India kicks off this week at Bloomingdale's. Look for treasures like this gold brocade evening bag, $85, and a new Indian shopping bag, too.*

Kid's stuffer: *To give you an idea of the true size of the wee winner from Wendy's Store, 1046 Madison Avenue, at 79th Street, let's say one small-fry size of new spring Absorba socks, $4.50 to $6 a pair, would just about fill it.*

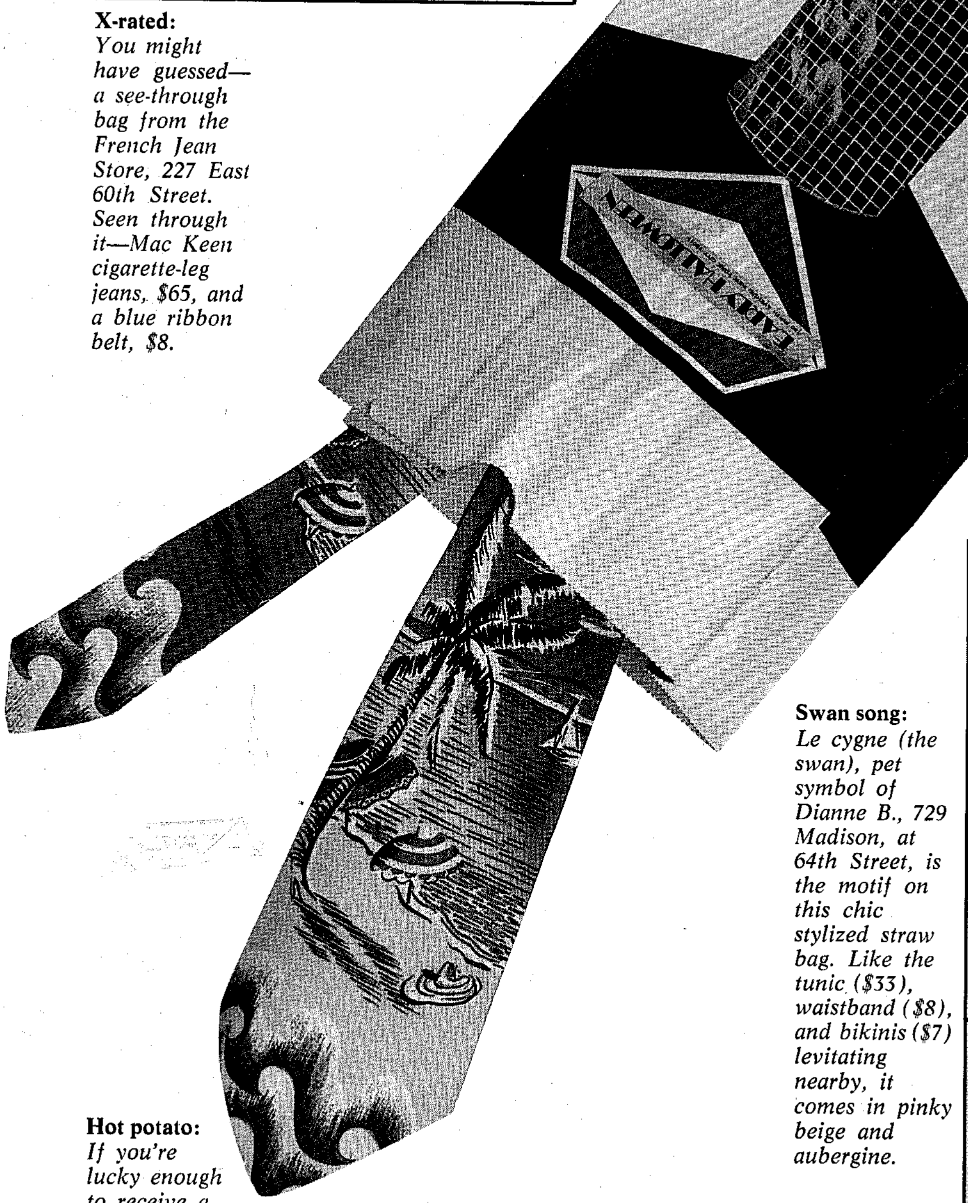


Scenic route: *The bag at right comes from Fabrications, 146 East 56th Street; the scene on the bag comes from "Apia," Fabrications' own cloth. What's inside will let you make a French-cotton apron for less than $10.*





X-rated: *You might have guessed—a see-through bag from the French Jean Store, 227 East 60th Street. Seen through it—Mac Keen cigarette-leg jeans, $65, and a blue ribbon belt, $8.*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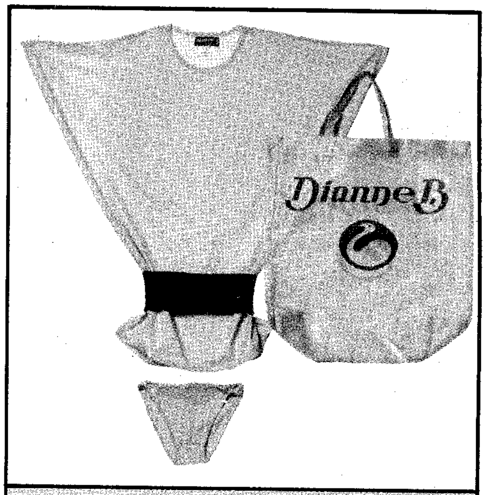
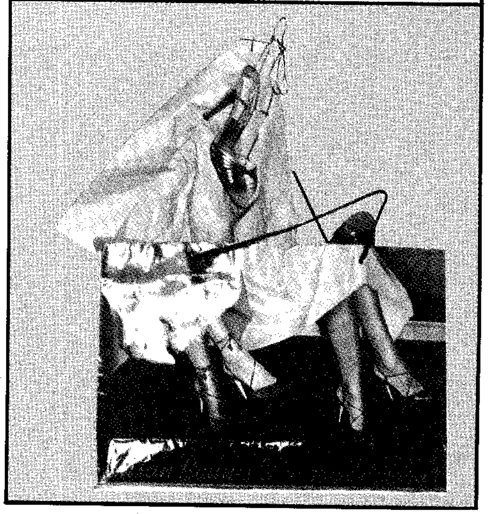
Hot potato: *If you're lucky enough to receive a gift like the hand-screened vintage tie at right—$12.50 from Early Halloween, 180 Ninth Avenue, at 21st Street—it'll come in this very earthy gift sack.*



Swan song: *Le cygne (the swan), pet symbol of Dianne B., 729 Madison, at 64th Street, is the motif on this chic stylized straw bag. Like the tunic ($33), waistband ($8), and bikinis ($7) levitating nearby, it comes in pinky beige and aubergine.*



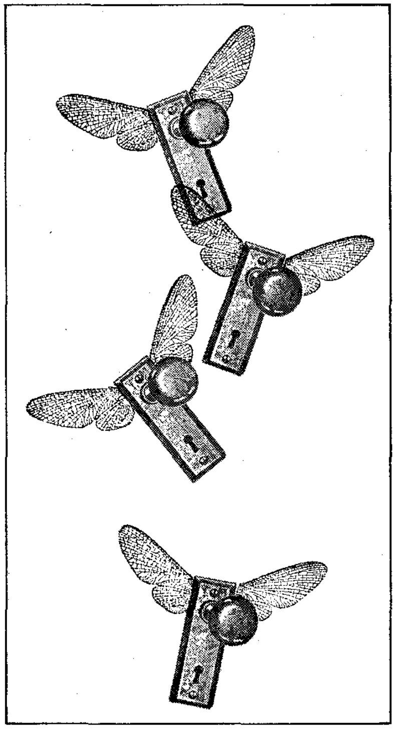
Shoe bag: *Susan Bennis and Warren Edwards, at 122 East 55th Street, put limited-edition shoes—like these $120 teal metallic sandals—into limited-edition bags.*

BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern

Leavenworth Jackson



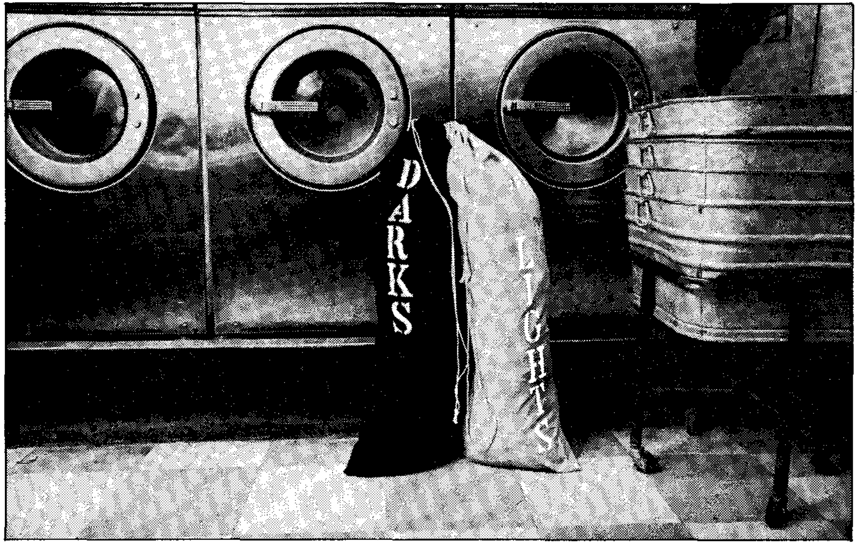
Stamp Act

"We're into instant media: Polaroid, Xerox, and rubber-stamp art," says Andrew Nevai, a nice fellow from out of town. His gallery in Florida, New York (about an hour and a half away), will be the setting for the first major stamp-art convention ever to occur on the East Coast. Nevai is seeking entries. Prints and graphics will be done with original rubber stamps created by the artists as well as with existing and antique stamps.

THE RUBBER STAMP ART CONVENTION *April 30–May 5/Big Island Gallery Round Hill Road/Florida, New York (914) 651-4163/New York Thruway to Exit 16, Route 17 to Exit 126, Route 94 south to Florida*

Photographed at the Village Washbasin

Richard Pan



Wash, Don't Run

Gloria Nathan's bipartite laundry bag is made of cotton sailcloth, comes in two sizes ($12 and $15), and is, naturally, machine-washable.

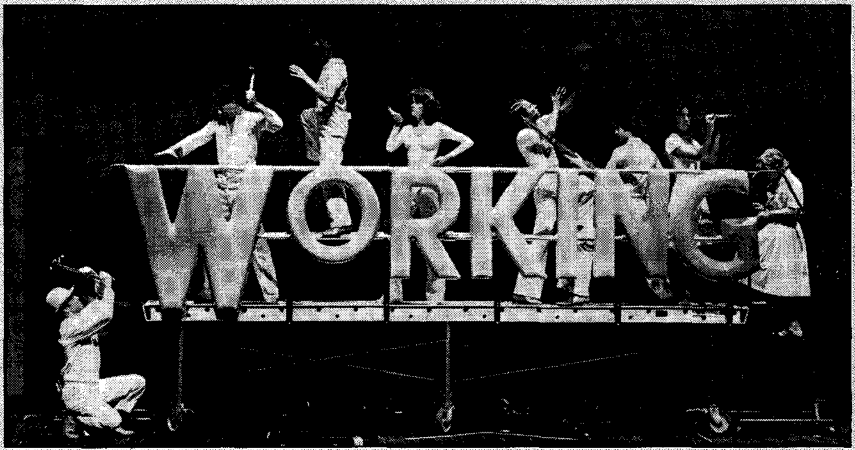
LAUNDRY BAG/*Bloomingdale's, Abraham & Straus, Wilburt (194 Third Avenue, near 18th Street)*

Lights, Cameras, Auctions!

☐ **Gypsy Rose Lee:** her first mink G-string, 50 sets of Gypsy-made earrings and necklaces (some fashioned from cornflakes), hats, recipe books, paintings, porcelains, bras, corsets, a white-fox fur decorated with rhinestones, a dress form, and all her strip costumes (made to come apart with one unsnap). April 20 at noon, Plaza Art Galleries, 406 East 79th Street.

☐ **Historical autographs:** Lincoln, Washington, Poe, Kit Carson, John Peter Zenger, et al., and... Paul Revere's expense account from his Boston–New York ride to alert the Sons of Liberty of the Boston Tea Party. April 26 at 10:15 A.M. and 2 P.M., Sotheby Parke Bernet, 980 Madison Avenue.

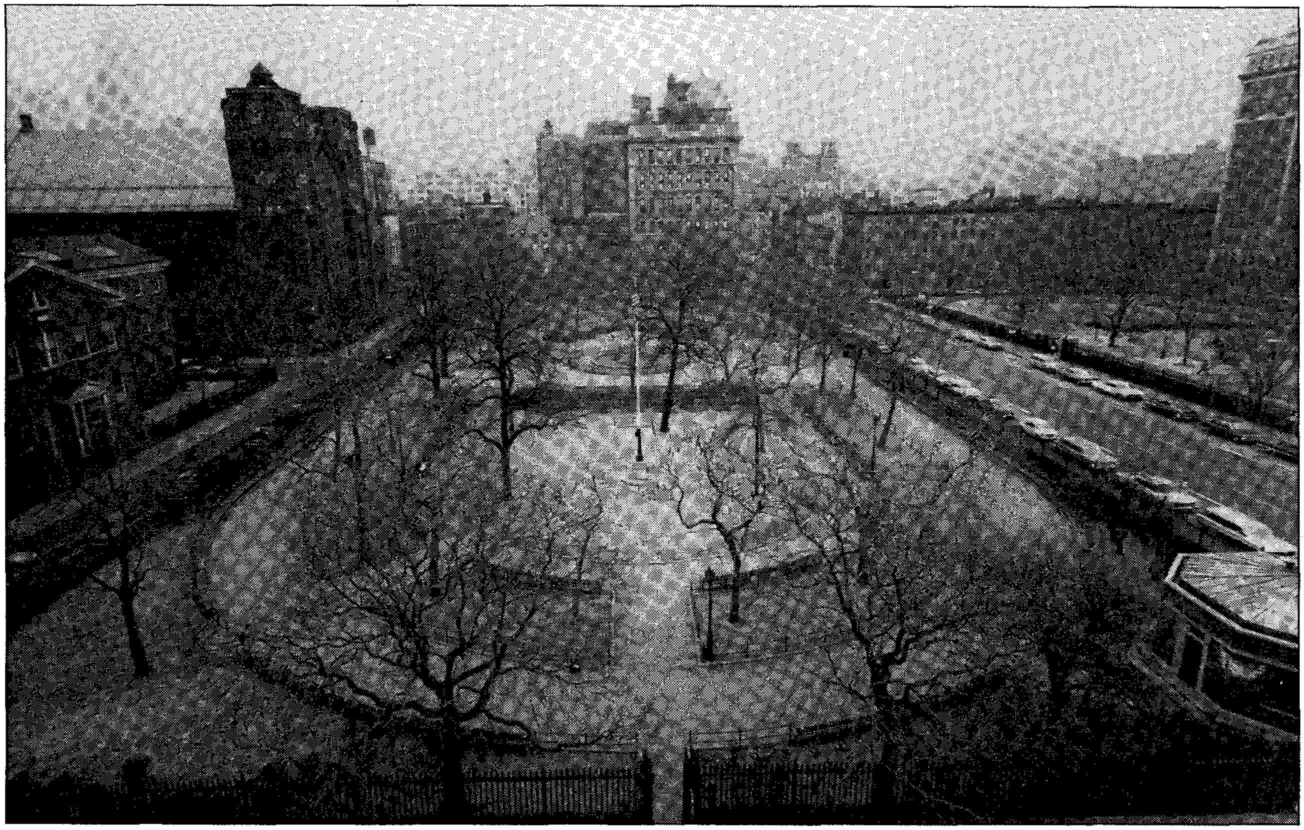
Culver Pictures



Voice of the Terkel

Working. It works.

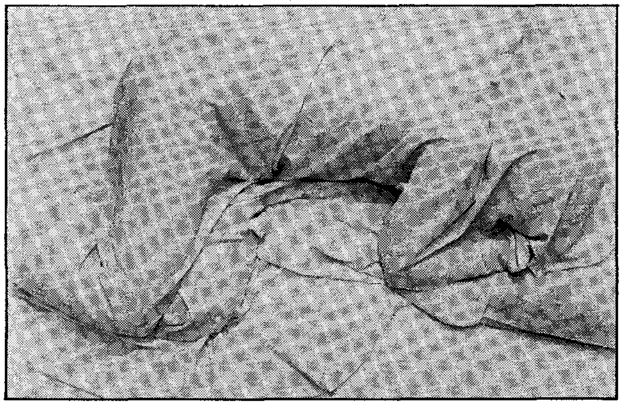
WORKING/*Previews start April 25/Opens May 14/46th Street Theatre*



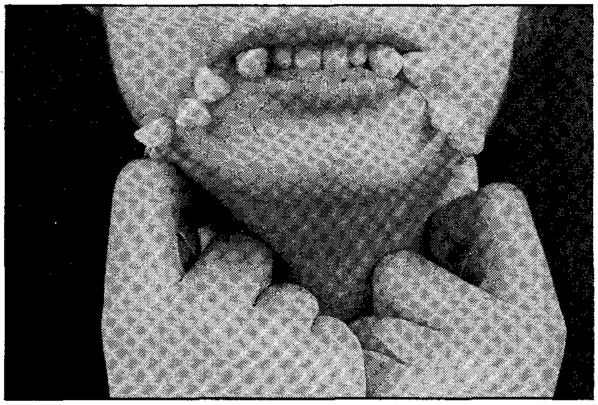
Father Knows Best

For his daughter, Ema, who is five, Tad Yamashiro wanted to do something special in order to explain himself to her. He said, "I know! I'll photograph my city! She can look at these places and get a profile of who I am." So he shot Kips Bay, the Flatiron, Trinity cemetery, Pete's Tavern, Cooper Union, Stuyvesant Park (above), etc.—oddly unpopulated, seen in unpredictable perspective, developed on handmade paper, and strangely timeless. A beautiful gift for Ema.

TAD YAMASHIRO/*April 19–May 15/Midtown Y Gallery/344 East 14th Street*



"She couldn't sleep unless she was thoroughly tucked in."



"By placing fake teeth under her pillow she would col extra money from the tooth fairy."

I Am a Camera

"Growing up in Brooklyn, life wasn't all *that* exciting," says Marcia Resnick, "so I doctored a few of my memories. The rest are totally autobiographical." She's talking about *Re-visions,* a superb book of photographed scenes from her past, which she has re-created—using a model as herself—and described with wry and poignant text. "It was a very cinematic experience for me," she says. "I'd be very happy if someone would buy it and make a movie of my life. Heh-heh. I'm only kidding."

RE-VISIONS/*By Marcia Resnick/Photographs on exhibit April 17–May 6/Book (published by the Coach House Press, Toronto) $8.95/Both at Gotham Book Mart/41 West 47th Street*

Sunshine Boys and Girls

They sag, they sashay, they are, to some observers, smudges on a sandy landscape. To Harry Lapow, who has been photographing them for over 25 years, they are the unsung people. Whoever they are, they are the Coney Island Beach People—and now they are wrapped in a book. Everyone should be pleased.

CONEY ISLAND BEACH PEOPLE/*By Harry Lapow/Dover/$5*

She painted racing stripes on her hula hoop in hopes that would go faster.”

They Shoot Choruses, Don't They?

Jimmy Sileo was the first official photographer hired by Radio City Music Hall. He shot the inside (stage shows, ushers, architecture) and he shot the outside (below: RCMH and the Sixth Avenue El, 1932). A folio of fifteen photos—taken by Sileo and his associates, Ben Mancuso and Henry Rapisarda, and printed from the original negatives—is now available.

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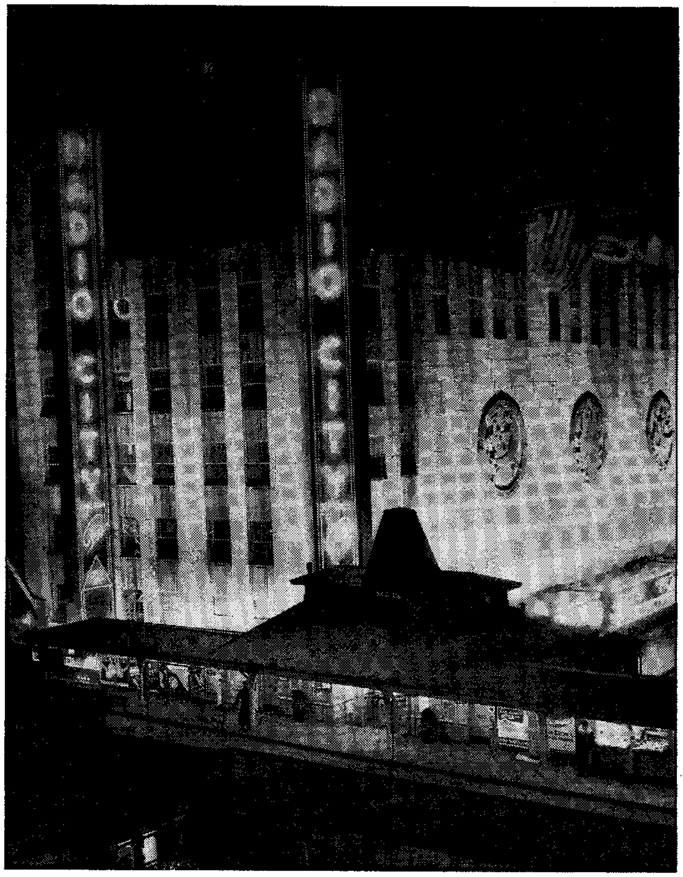


Movies / Molly Haskell

MOMO MEETS MOMUS

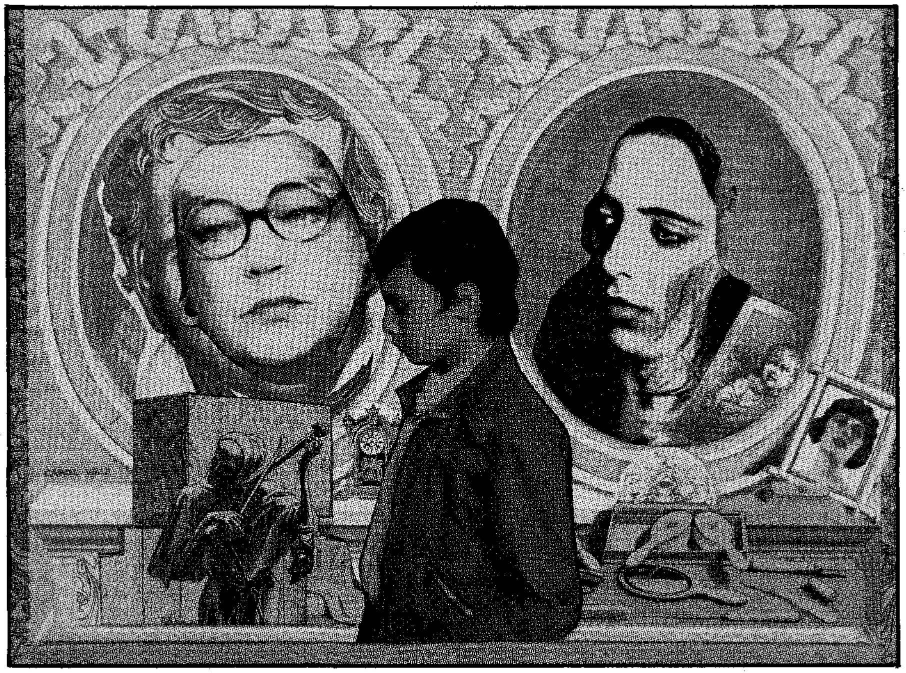
"...What gives a touch of greatness to *Madame Rosa* is Signoret's portrait of physical deterioration and imagined death..."

I confess I didn't rush off to **Madame Rosa** at the first opportunity. It wasn't just that I was summoning the strength to confront the emotional steamroller threatened in the pairing of Simone Signoret as a dying Jewish ex-prostitute and Auschwitz survivor and—in a wishful fable of Israeli-Arab reconciliation—a somber, wide-eyed Arab orphan named Momo. It was also the realization that such a film reaches its predestined audience by a process that has nothing to do with critical mediation. Critics are as irrelevant to *Madame Rosa* as they are to the Oscar ceremonies, about which more anon.

The grand old onetime whore who heaves her way with increasing difficulty up the stairs to her Belleville apartment and the Arab youngster who is her last unlikely ally in the fight for death with dignity are the creations of Emile Ajar in his Prix Goncourt-winning novel, *Momo.*

In bringing this lugubrious pair to the screen, Moshe Mizrahi has directed with as much restraint as possible, short of having them stand with their backs to the screen. The decline of Madame Rosa's fortunes—from the beginning, when her tiny apartment is full of the neighbors' children she boards for their working mothers (who, the neighborhood being what it is, are all prostitutes), to the end, when her boarders and the money to support them disappear as her health fails—is charted with dry acceptance. And Momo is more inventive than pathetic in carrying out his pledge to keep her from being carted off to the hospital, which the delirious Rosa confuses with a concentration camp.

The sentimentality is elsewhere, in a picture of social camaraderie surrounding the couple that is too fanciful even for a fifties musical comedy. The painful facts of death and homelessness are cushioned by a fantasy of interracial togetherness in which not only Arabs and Israelis, but blacks and whites, old and young, pimps and prostitutes extend themselves for the welfare of Madame Rosa and the child. The sordid side of the neighborhood is carefully excluded. (For instance, wouldn't the virginal Momo be a more likely target for recruit by the rough trade than the kind and motherly women who take to him?) Typical of the film's Pollyannaish ecumenism, we are shown endless examples of the prostitutes' love and generosity but none of those crueler transactions in which they remove their children from Rosa's care.



Yet, despite its obvious calculations, the film managed to get to me. Partly it was the realization that the togetherness fantasy is a desperation gesture, concealing opposite truths too ugly to face: a barely concealed racism that is becoming more, rather than less, assertive; the shameful and sometimes ashamed indifference that marks our attitude toward the old.

What ultimately and majestically gives a lie to the fantasy and a touch of greatness to the film is Simone Signoret's portrait of what must surely be the most courageous and devastating role an actress can play—that of her own physical deterioration and imagined death. Inserted in Madame Rosa's mirror are photographs of Simone Signoret's younger self, the golden-haloed sensualist, a mockery of the face in the mirror now heavy, squinty-eyed, puffy. It is a combined act of audacity—perhaps Mizrahi's only one—that director and actress will not let us look away, so that, like Momo, we come to live with and accept the odor of death and applaud the courage of aging.

After seeing *Madame Rosa,* I could hardly be surprised at its having won the Oscar as Best Foreign Film. It was somehow fitting that the academy—despite a reported pruning of its "deadwood" (i.e., nonworking otherwise out-of-touch) members—voted its heart on the Foreign Film award, ignoring the star power of Loren-Mastroianni in *A Special Day* and the artistic superiority of Buñuel's *That Obscure Object of Desire.*

But the principle of compensation being what it is in the academy subconscious, it then voted its liberalism on the Best Supporting Actress award, giving it to Vanessa Redgrave (for *Julia*) and thereby permitting that PLO advocate to use the platform to launch her anti-Semitic bombshell.

The subversive moment has become as essential an ingredient of the Oscar telecast as the expressions of gratitude

Illustrated by Carol Wald

to everyone in the Hollywood telephone book. In this eagerly awaited ritual of planned spontaneity, Redgrave delivered the strophe, Paddy Chayefsky the antistrophe, making the usual complaint of the inappropriateness of such a gesture to the dignity of the Oscar proceedings. This itself is a myth, of course, but one that must be tacitly maintained to give each grandstand gesture its frisson.

The effect of Redgrave's speech was the usual: a scurrying to sign petitions for and against—i.e., the free-speech advocates versus the emotionally committed pro-Israeli Jews (who will turn into free-speech advocates on the next issue—say Larry Flynt—when the feminists who support Vanessa demand laws restrictive of pornographers).

In any case, the lady from the sea, having won an award for virtually a nonverbal role, made up for it on Oscar night. Eyes burning with radical fervor, her short hair broom-straw straight, her person redolent of the proud disarray of Julia-Isadora, she gave a speech that seemed longer than her combined dialogue in that film, and more windily rhetorical.

And where were the audience-reaction shots when she spoke? We got only the boos after the offending passage, then a crescendo of applause that could have signaled either agreement or a desire to shut her up and get her off the stage. Or both. It wasn't until Paddy Chayefsky, presenter of the screenwriting awards, delivered his rebuke—an eloquent version of the child's ploy of belittling his opponent—that we were treated to the dramatically divergent responses of Arthur Laurents (applause) and Shirley MacLaine (hands in lap).

Speaking of the camerawork, there seems to have been one small hitch in the split-screen imagery of the waiting nominees. The camera of the man in charge of the upper right-hand corner was afflicted with a leeward pull which drew it invariably to the seatmate left of the nominee. We enjoyed seeing kid mogul Steven Spielberg mouthing the words "I love you—" though we had to wait until the next day for the gossip columnists to fill in the blank with "Amy" (Irving).

Such slips and thrills are the delights of the inveterate Oscar watcher, providing those moments of surprise and suspense, exceeding the announcement of the awards, that elude the master script. Yet why is it, with everything planned down to the letter and with so little left to chance, that the show always runs unexpectedly long, so that in the first half all the uninteresting winners (and announcers) ramble on at 33 rpm, while the all-star presenters and accepters in the second half are speeded up to 78 rpm?

As for the awards, I was delighted to see *Annie Hall* and Diane Keaton win two of the big ones, and the screenplay for *Annie Hall* win over *The Goodbye Girl.* Bob Hope expressed delight that a comedy should be given serious recognition. And perhaps the much maligned Hope should be given an award, for he has proved the only pro who can manage the M.C. detail—a task which hovers dangerously over the abyss of the grotesque—with aplomb, humor, and, yes, dignity. I don't care if twenty gag writers supply his material, he invariably makes it his own—or makes a comic point of disclaiming it—all the while ushering stars into the limelight without lingering there himself or stepping on their lines.

The Oscars *are* mostly dull and vulgar, but so are many award ceremonies which pretend to greater dignity and authority. The Oscars are, after all, a native American rite of spring, a tribal dance based on a complex mix of the rehearsed and the unplanned. We watch our favorite luminaries to see how they will behave in this existential limbo between real life and fiction.

Perhaps vulgarity is one of the important elements in Oscar's appeal: naked vulgarity without redeeming art that has appeared with surprising frequency in American movies. This is the mystery of Hollywood, and it is never more mystifying than on Oscar night.

If Peter Firth couldn't strike Academy Award–winning sparks as the bareback stable boy in *Equus*, he's not likely to win any converts as the eponymous ingenue in **Joseph Andrews**. A fine actor he may be, but he is too angelically pretty for the screen.

It's too bad, because this second adaptation of a Henry Fielding novel to be directed by Tony Richardson is in many respects superior to the earlier film. With the help of such performers as Ann-Margret, Michael Hordern, Jim Dale, and John Gielgud, Richardson gives us a more acerbically raunchy view of eighteenth-century England, and the location scenes in Bath and the English countryside are captured with the richly appreciative love of an insider.

But at the center, in a role that is more show than substance but which nevertheless holds our attention, Firth is cover-boy dull. There is none of the tension between ambition and voluptuous passivity that marked the young Michael York, or the cocky vitality of Albert Finney—both of whom made that most literary of protagonists, the bumbling naïf, come roguishly alive. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Wedding gowns and suits—Trishop, a not-for-profit charity thrift shop, has recently received two dynamite donations from big-name stores. For women sizes 6, 8, 10, and 12, there is a group of never worn but shop-soiled wedding gowns, some with trains but none with veils. These gowns are normally valued at $300–$600; here they will be $35–$55. For men sizes 38–44, there is a group of new and unworn men's suits (not tuxedos), including designer names like Yves Saint Laurent, Pierre Cardin, etc., selling on Fifth Ave. at $200–$300, $35–$50 here. Quantities are limited, so hurry. Cash-and-carry only; all sales final. *Trishop, 1642 Third Ave., at 92nd St. (369-2411); Tues.–Sat. 9:30 a.m.–5 p.m.; while stock lasts.*

From Afghanistan—A selection of quilted cotton jackets in calico prints and flower patterns, sizes S, M, and L, has just arrived here, at prices lower than last year's. Then, the Chinese-style jacket sold for $45, while this year it is $35, and the hooded wrap jacket, selling for $60 last year, is now $40. Also on sale are hand-embroidered cotton caftans for $45 (they sell elsewhere for $65), and a selection of caftans in polyester, Ban-Lon, or Qiana at 20 percent off the usual prices of $110–$125. Master Charge, Visa, checks accepted; all sales final. *Nairobi, Ltd., 207 West 72nd St. (724-4233); Mon.–Fri. 11 a.m.–7 p.m., Sat. 10 a.m.–7 p.m., Sun. 1–6 p.m.; while stock lasts.*

Prints and processing—To celebrate its second anniversary at its new quarters, Studio X is offering a special on prints and processing. Ektacolor prints, minimum order of one each of any two subjects: 11 by 14 in., was $35 for two, now $25; 16 by 20 in., was $54, now $37.50; additional copies at half the price of the original print. Ektacolor prints bonded to archival-quality plaque mount, or with metal-section frame: 11 by 14 in., usually $27.50, now $18; 16 by 20 in., usually $42.50, now $30. Service fee of $1 for prints from transparencies. Any four rolls of 35 mm. color negatives developed with color proof sheets, usually $11.50 per roll, now $32 for four; any five rolls of black-and-white film for processing, usually $18.75, now $13.75. Cash only; checks accepted as deposit with order; no credit cards. *Studio X Corp., 17 West 45th St. (730-0606); Mon.–Fri. 9 a.m.–6 p.m.; through 5/26.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Summerware—Here is a week-long sale of selected spring and summer merchandise at up to 50 percent off. Swimsuits, including one-piece suits and bikinis, are now $10.95–$16.95; shirts, were $22–$34, now $11–$17; skirts, were $46, now $23; culottes, were $32, now $16. Women's sizes: 4–14. Golo striped straw slides, were $30, now $21.95, and a miscellaneous group of shoes in broken sizes are now $14.95 a pair. American Express, Master Charge, Visa, checks accepted; all sales final. *Creations 'n Things, 265 West 72nd St. (724-8800); Mon.–Fri. 11 a.m.–7 p.m., Sat. 10 a.m.–6 p.m.; through 4/22.*

Planters—Metal window boxes and planters are on sale here just in time for spring planting. A number of sizes are in stock; other sizes will be made to your order. All are watertight. Stainless-steel or copper planters: 12 by 24 by 4 in., were $40, now $25; 10 by 36 by 4 in., were $60, now $35; 10 by 48 by 4 in., were $75, now $45. Aluminum planters in the same sizes as above: were $30, now $20; were $40, now $30; were $50, now $40. Galvanized-steel or tin-plate planters in the same sizes as above: were $20, now $12; were $30, now $20; were $40, now $28. Other sizes will bear corresponding prices, which are quoted in advance. Checks accepted; no credit cards. *Afko Metal Manufacturing, Inc., 105 West 17th St. (255-7063); Mon.–Fri. 7:30 a.m.–4 p.m., Sat. 9 a.m.–1 p.m.; through 5/31.*

Consumer Aware

Examinations—If you are between the ages of 20 and 70, the chances are good that you may have had X-ray treatments of the head and neck areas at some point in your life, perhaps in the treatment of acne, ringworm, enlargement of the adenoids or tonsils, or other such conditions. Recently, a link between this form of treatment and cancer has emerged. A short, simple screening examination for possible thyroid cancer is offered free to all who live or work in the catchment area of Roosevelt Hospital, Manhattan's West Side from 38th to 94th St. Call 554-7089 for an appointment. ▬

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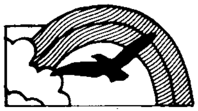

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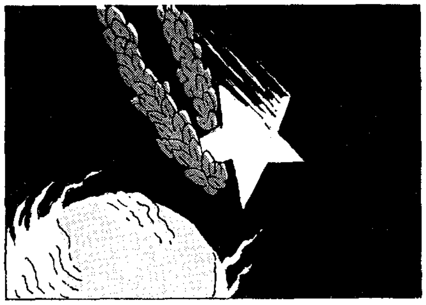
THE FAULT LIES IN OUR STARS

"... *Julius Caesar* is, regrettably, the funniest show around town. Not a single adult performance in the production comes off..."



"*Cassius:* O ye gods, ye gods! Must I endure all this? *Brutus:* All this? ay, more . . ." These lines from **Julius Caesar** were with me all week, and not only during the BAM Theater Company's production of that play, regrettably the funniest show around town.

To put on *Julius Caesar* on a bare, quasi-political platform with minimal costumes need not be a bad idea, although having the audience on two facing sides of the stage creates acoustical problems beyond this company's elocutionary resources. F. Mitchell Dana's lighting (except when it becomes lightning) is helpful, however, though Dona Granata's costumes cannot do much with the directorial conceit of simplistically sticking to white or black against a black-painted ambience. Only Caesar wears a purple-edged toga of the sort worn in Rome by minors or minor magistrates—but this is the least of the prevailing errors. A program note declares that "the production will be in a permanent state of change" and represents a learning process for the company. Learning, however, belongs in the pre-production phase, and the production suggests not so much permanent change as primeval chaos.

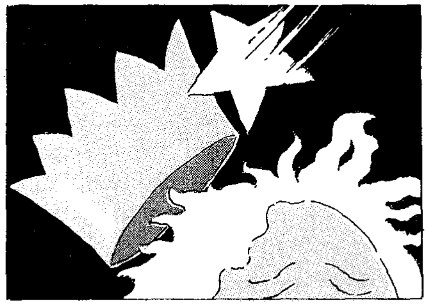
After the assassination of Caesar, Casca exclaims: "How many ages hence/ Shall this our lofty scene be acted over,/ In states unborn, and accents yet unknown!" This Brooklyn *Caesar* is dedicated to fulfilling that prophecy, with accents not only unknown but also unconscionable, and in every fake or aborted Shakespearean acting style conceivable.

Take René Auberjonois's Brutus. The performance is one huge tremor from end to end, to be assessed only on the Richter scale. From eyebrows to vocables, from eyelids to fingertips, the actor is all flutters, quavers, and tremolos, passionate integrity reduced to delirium tremens. Every utterance, from the gravest to the most mundane, gets the same fruity vibratos, not Shakespeare but the shakes without peer. Even more laughable is the Antony of Austin Pendleton. The actor boasts a puny physique, rumpled posture, a hangdog expression (particularly when, usually for no reason, it breaks into the smile of someone being force-fed on lemon juice), and a voice that climbs from squeaky into reaches where only a dog's ear or a Sherpa could follow it. In his grander speeches, he bursts into a series of pants or stammers; great emotional moments turn into tizzies of hopping, skipping, and foot stamping. Clearly, Pendleton comes to bury Antony, not to play him.

Michael Gennaro is a pleasant, adolescent Lucius, but not a single adult performance comes off. Some of the actors, like Rex Robbins (Casca), damn themselves, without even opening their mouths, with their facial play. Justin Deas can convulse us with a contorted hand, Stephen Davies with a line blurted out so that not one word is decipherable. Sloane Shelton, as Calpurnia, looks like a midwestern supermarket checker; Ken Letner, in several parts, looks and sounds like Ken Letner. Caesar may not have the falling sickness, but Holly Villaire, the Portia, and several others surely do have it.

George Rose, the Caesar, is English, and has the right sound and projection; but he is an inescapably comic actor, and reduces grandeur to unrelieved portentous orotundity. As Octavius, Thomas Hulce looks and sounds out of period but is otherwise bearable; so, too, is the Cassius of Richard Dreyfuss. Although Dreyfuss lacks stature both poetically and physically, and cannot get into the depths of the role, he speaks and behaves with natural assurance and wisely eschews Shakespeareanizing.

The Roman plebs is made up of young "students" (school unspecified, but let's hope not drama school), and already with them Frank Dunlop reveals his unsteady directorial hand. As



the play opens, the plebeians, looking like black-garbed and hooded monks of the Antichrist, go into "Hey There, Good Times" from *I Love My Wife*. At this point you expect something like *Julius Scapino,* but the production promptly settles for the obvious, occasionally relieved by the clumsy or strained. For example, when the conspirators arrive at Brutus's house, one sits, one kneels, the others stand on the empty stage. Then the sitter reclines, while the others kneel or squat, and Brutus remains standing—all totally arbitrary, and laughable to boot. When Caesar is murdered, he neatly lifts the outer flap of his toga to reveal a hideously riddled and bloodied garment underneath, a device Dunlop repeats for two more demises.

When the battles begin, and armies become mandatory, the extras have apparently gone home (it's past the kids' bedtime), and only commanders are playing at war. So the style switches to No drama, an impression reinforced by the fact that when Titinius announces that he is piercing his heart, he is actually committing hara-kiri. But, then, the entire production doesn't know its heart from its bowels, and is tone-deaf besides. The name Messala, as the meter clearly indicates, is stressed on the second syllable. Under Dunlop's aegis, the accent falls earsplittingly on the "Mess"—in more ways than one.

Some six or seven years ago, John Houseman organized his best Juilliard drama graduates into the Acting Company. Now I am at sixes and sevens about how to review their present offerings, **King Lear** and Brecht's **Mother Courage.** On the one hand, only two

Illustrated by Steven Guarnaccia

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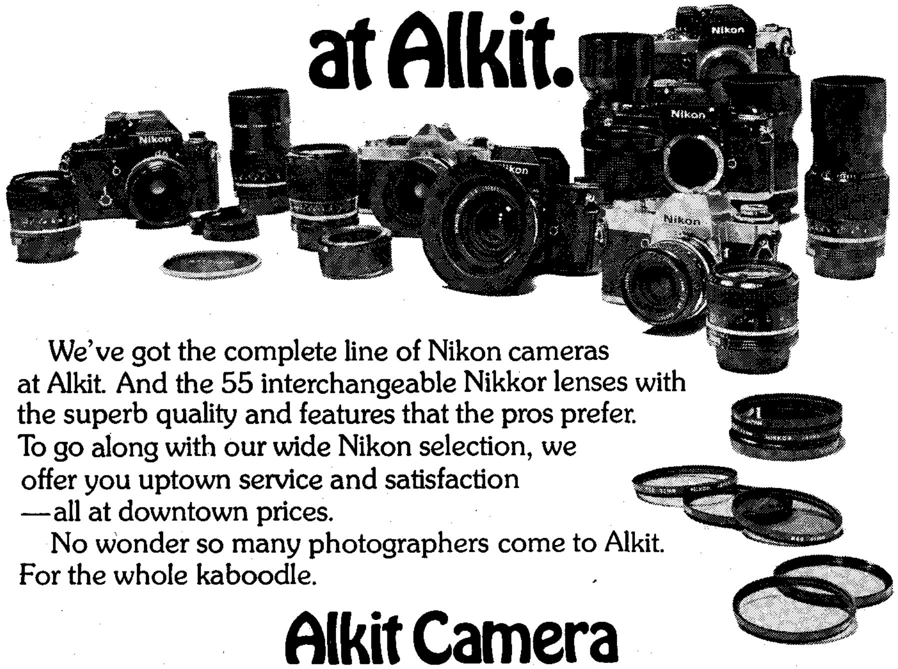

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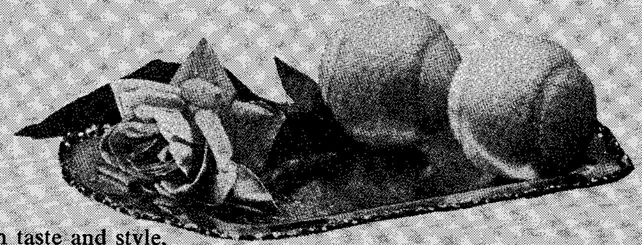

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NEW YORK

seasoned members of the original troupe, Mary Lou Rosato and David Schramm, remain; on the other, after all that Juilliard training and a couple of years' repertory, young people are hardly tyros. On the one hand, *Courage* and *Lear* are very hard plays to tackle; on the other, there were expert designers to assist the group.

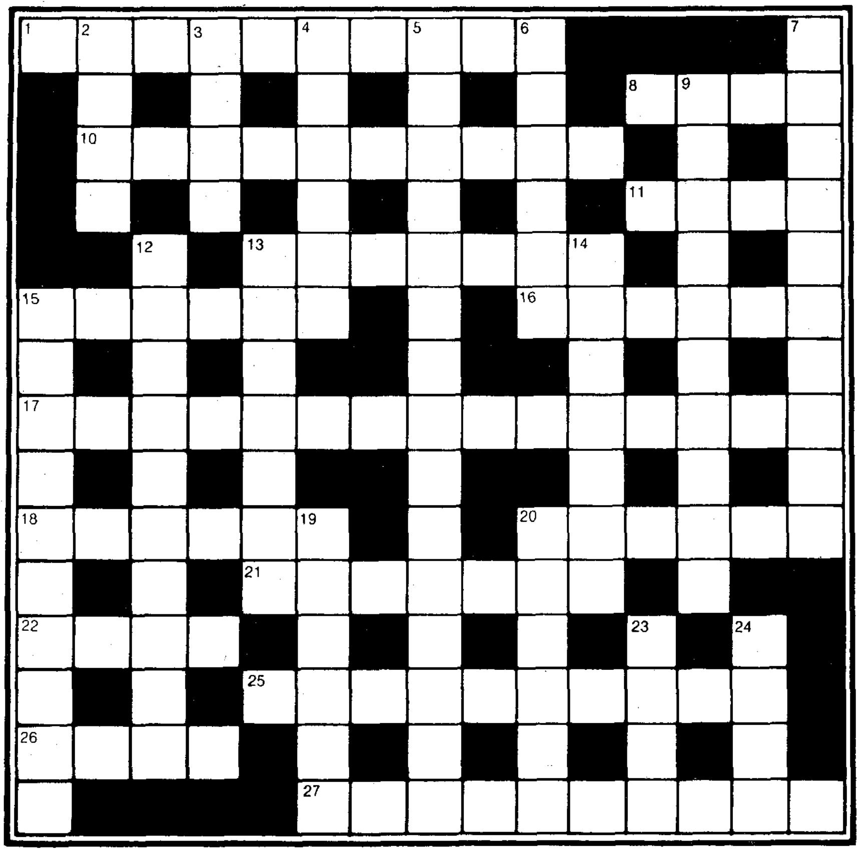
Both *Courage* and *Lear* depend largely on the protagonist, and here both leads are failures. Miss Rosato plays that psychologically ambivalent and morally ambiguous Reformation anti-heroine as part wisecracking TV comedienne, part Marjorie Main. It is a remarkably shallow, graceless performance; and though I would not have thought it possible that an actress could be too homely for the crusty, weather-beaten, low-down sutler, Miss Rosato, I'm afraid, is that actress. Much of the time she does not even project her lines; at no time does she convey age, experience, and complexity. The supporting cast is uniformly uninspired, and although Alan Schneider's idea to direct in a predominantly realistic, non-Brechtian way is interesting, the notion never gets fully implemented, possibly owing to the poor performers. In no production of *Mother Courage* have I seen two parts fail: that of Yvette, the whore who rises to a noblewoman; and that of Kattrin, the anxious mute of a daughter who becomes a heroine and martyr. Here, as played with egregious clumsiness by Patricia Hodges and Frances Conroy, the one elicits no laughter, the other not a single tear.

Tearless and unawed is also how David Schramm's Lear leaves us, but not unamused. Turned into an aging butterball, this Lear has a mean and stupid countenance, with beady, close-set eyes like marbles on a collision course. He speaks like a pedantic diction coach (which, alas, is the best thing about him), punctuates his most moving lines with snorts, and plays the most tragic scenes for comedy. Even the harrowing final scene is acted on the verge of comedy, though whether intentionally or not is hard to say. Though Schramm is mediocre as the Cook in *Courage,* he makes up for it by being a perfect scullion as Lear. Under Houseman's plodding direction, the cast gives near amateurish performances, although Tom Donaldson is a conventionally acceptable Edmund, and Dennis Baciagalupi an interestingly unconventional Fool.

Marc Blitzstein's inapposite score has been misguidedly exhumed; Nancy Potts's otherwise standard costuming includes banners of sheer nylon as thin as this *Lear.* ■

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:

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Clues

ACROSS

1 Rejected and, if one is dropped, put out of action after the record. (10)

8 Food guides in reverse. (4)

10 Tonbridge's head organised the athletics in ecstasies. (10)

11 Chief for a time without a capital. (4)

13 Advertising courtship. (7)

15 Fired covering me in back street. (6)

16 Bits of sand with water in the middle. (6)

17 Match share first distributed as a benevolent institution. (6, 9)

18 Saint who has a drink without one. (6)

20 Controlled within the university sphere in education. (6)

21 Understatement to count among untruths. (7)

22 Kind of play on time. (4)

25 Give old fellow weapons for great battle. (10)

26 The flavour of an unfinished dance. (4)

27 Law unenforced when the landlord is murdered? (4, 6)

DOWN

2 Letter which is a little thing. (4)

3 When this fellow goes round the East it is not dear. (4)

4 Attack to make an animal suffer. (6)

5 Smoothing atonal variations in piano music. (9, 6)

6 Pet carries the can for showing too much affection. (6)

7 Stressed the speed in the development of a disease. (10)

9 Houses from which letters are returned when Father is missing. (10)

12 Material on a cape or mountain. (10)

13 An active young lady comes up to torment one. (7)

14 They give information on botanical subjects. (7)

15 Amin potentially included among the worn out and weak. (10)

19 Change of mind or variation. (6)

20 Put on show and be merry about start of act. (6)

23 Do a publisher's job when time is up. (4)

24 Were she in a mess, it would be vile conduct. (4)

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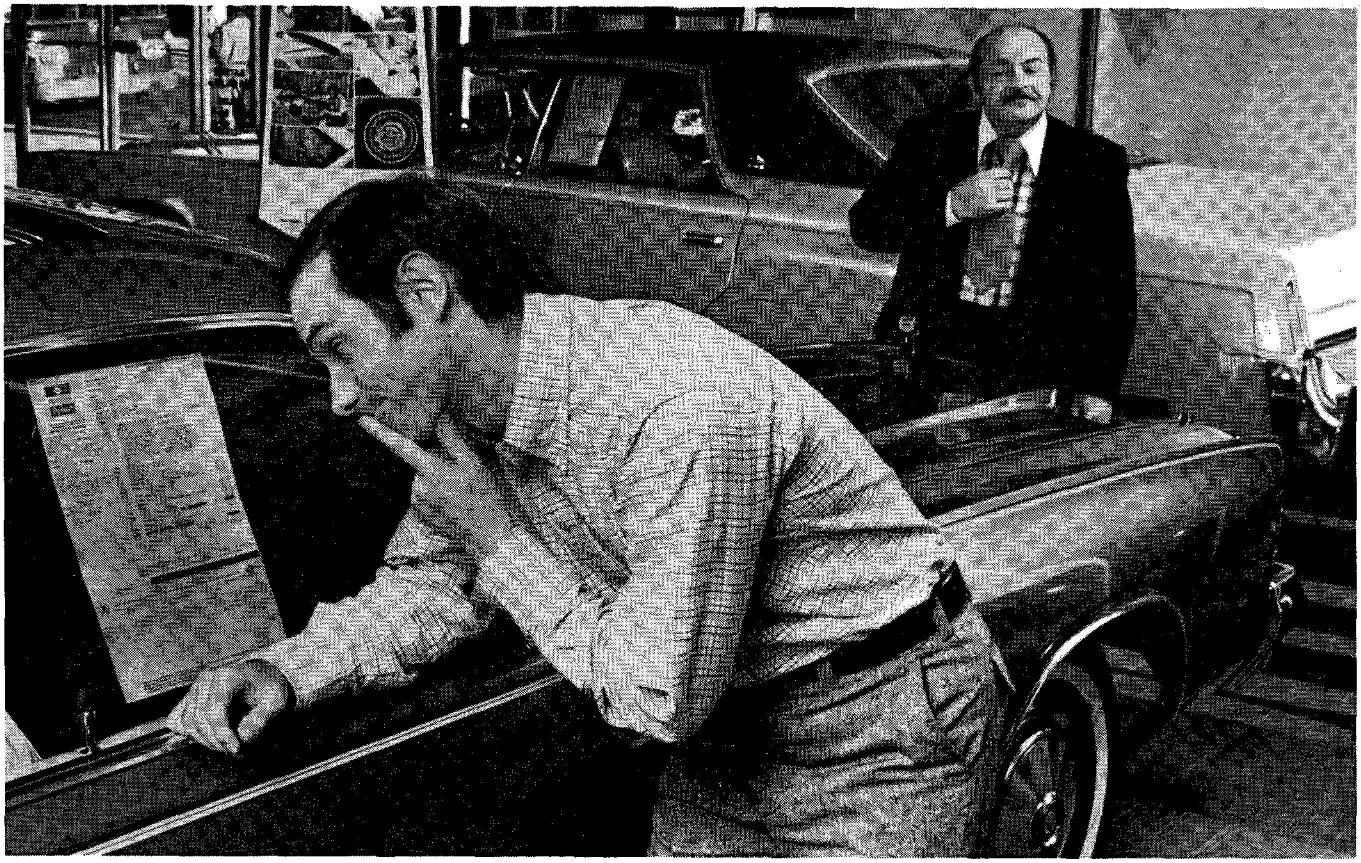

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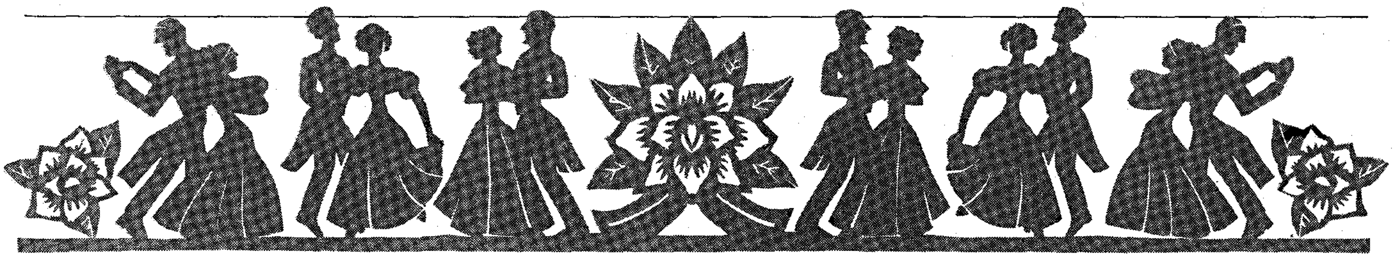

Twenty minutes of **The Merry Widow** are as exquisite as anything in the realm of light opera. The passage occurs at the end of Act II, and is musically continuous. I couldn't begin to describe the action; it involves identities twice mistaken, anger, jealousy, defiance, and reconciliation. The music begins as a duet for the second leads, works up to a sextet—with, as in the one in *Trial by Jury*, each character lost in his own "nice dilemma"—and comes to a climax with Danilo's sardonic parable which he flings at the exultant Widow before rushing off to Maxim's. Lehár's music is wonderfully formed; the harmonies in the sextet have the fragrance of fresh gardenias; Danilo's song could pass for Schubert.

The City Opera's new production, which I first saw in San Diego last fall, has lost a little of its bloom during a season of travel. But it is still enjoyable, the more so because it grants the operetta the right to be taken seriously. That is largely Tito Capobianco's doing; his staging—re-created here by his wife and colleague, Gigi Denda—is energetic without being boisterous, considerate, and often quite moving. If you can sit through the magical moment when Anna and Danilo move out of the shadows and, slowly, slowly, begin to move around the stage to the tune of *the* waltz, and not feel some kind of tug, you've much to learn about sentiment.

I don't mean to extol *The Merry Widow* over such superior works in the genre as *Die Fledermaus* or the best of Offenbach, but Lehár's achievement in this score of 1907 is not easily dismissed. Anna (née Hanna), the Widow, is a type of character who has largely disappeared from musical theater: a woman old (30–35, say) and experienced enough to be wise in worldly ways, but not aged beyond the power to be wicked or scheming when circumstances dictate. Perhaps the Countess in *Figaro* is her distant ancestor, and she certainly belongs in the company of Offenbach's Duchess of Gerolstein and Johann Strauss's Rosalinda. The last time I saw her in a show, she was Désirée Armfeldt in Steve Sondheim's *A Little Night Music*, which makes it all the more implausible that anyone could have considered Elizabeth Taylor for the role in the movie. Désirée (read Anna, Rosalinda, etc.) may not be an ingenue, but she isn't the neighborhood frump.

She is a classy lady, and—in her various incarnations—her composers have been wise enough to provide her with classy music. The current *Merry Widow* was built around Beverly Sills, which was basically a wise choice—far wiser, may I venture, than her taking on the soubrette role in next season's *Don Pasquale* at the Met. I saw the second performance, at which Sills sang beautifully, at times hauntingly. In San Diego I had questioned a curiously slow tempo for her "Vilia" song; here, it had the quality of a veiled, romantic dream.

But if Sills's presence sold out *The Merry Widow*, the stylistic hero of the undertaking was Alan Titus, the Danilo. For a man who started his career under such dubious auspices—as the Celebrant in Leonard Bernstein's *Mass* of, I earnestly pray, distant memory—Titus has gone far. He has a marvelous stage presence, which includes a splendid ability to cut a few dance steps. (One unfortunate, unearned laugh in the show comes after the Waltz, when Titus has towed Sills around the stage a few turns, and then admiringly asks, "Where did you learn to dance like that?") His voice has taken on a fine bronzy luster, and his handling of English is a constant joy. He is, in other words, a young Donald Gramm; higher praise I cannot muster.

On its travels, the show has suffered some losses. In San Diego the conductor (Theo Alcantara) had researched Lehár's original scoring—light, airy, and nicely colored with a few Hungarian instruments. The state of Lehár musicology being, I would guess, tenuous, Julius Rudel has opted to stay with the standard theater score, an accretion of arrangers' tamperings over 71 years, thickened in ways that falsify harmonies and dull the effect. And Sills, for some reason, has forsaken the graceful, elegant new English lyrics of Sheldon Harnick, and returned in the "Vilia" to the traditional translation. Why?

Yet Rudel's conducting, even of a corrupt score, is spirited and elegant; the interpolation for Sills in the last act of an aria from Lehár's *Giuditta* gives the lady a grand entrance to match Carl Toms's grand staircase and divinely cockeyed costumes. There is some good singing in smaller roles by Glenys Fowles, James Billings, and David Rae Smith, although boiling oil should be Mr. Smith's lot for choosing, alone among the cast, to assume a fake, vaguely *mittel-europäisch* accent. The accents elsewhere are more authentic.

Syracuse is not a bad city; if you live in other upstate New York towns—Watertown, for example—the place can seem like London, Vienna, and Periclean Athens combined. There is also a **Syracuse Symphony Orchestra,** founded in 1961. It had 48 members then, and it now lists 82. Among them are Fred Klemperer, violinist, and Richard Strauss, cellist. The conductor is Christopher Keene, the splendid young man from Spoleto, the City Opera, the

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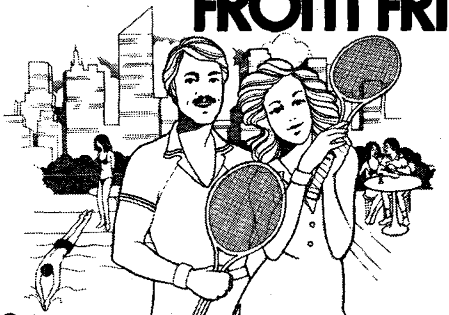

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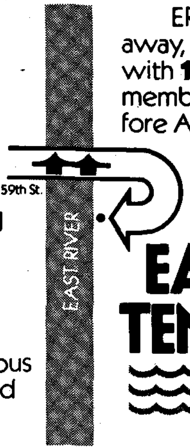

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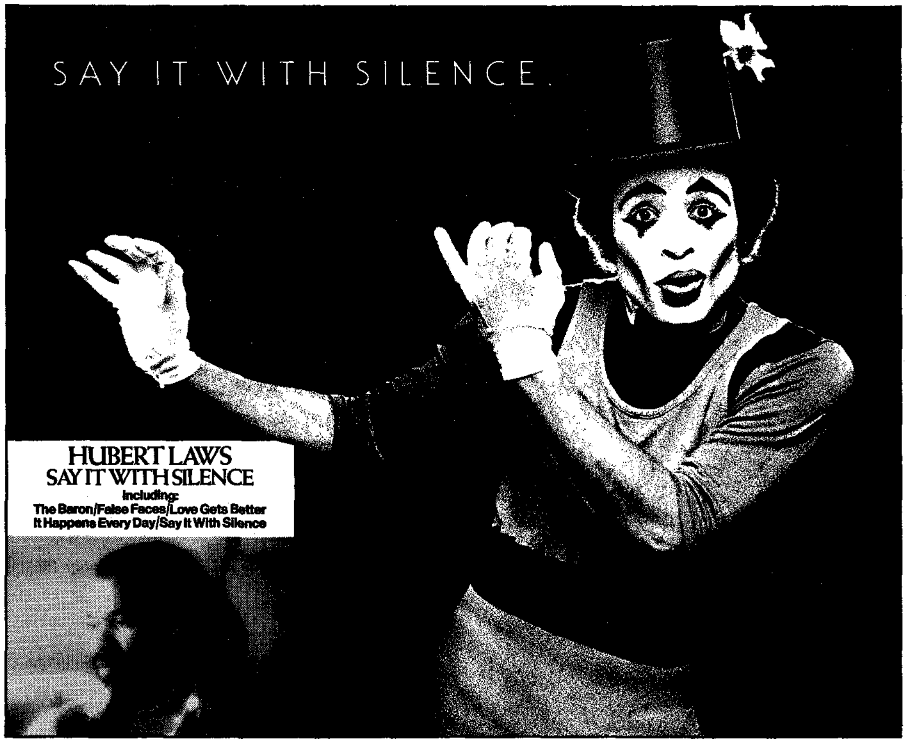
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Met, and elsewhere. At Keene's relatively tender age, it is the soul of wisdom for him to be acquiring seasoning with a provincial orchestra, learning repertory and orchestra building. America is full of such opportunities, but few potentially star conductors are smart enough to accept them.

All this is very well, but the decision to bring the orchestra to Carnegie Hall was not very well at all. I said "provincial," which is not a very kind word. But it is nothing *but* provincial thinking for a symphony association in a small, if decent, American city to spend a great deal of money to transport its local orchestra, plus God-knows-how-many busloads of well-wishers, to acquire the dubious patina of a Bigtown performance. It is the same kind of thinking that treasures the notion of the local Chamber of Commerce president galloping off to Washington to be photographed shaking hands with Jimmy Carter.

The Syracuse Symphony is not ready for such travel; its reputation, no less than its finances, can only suffer damage from such a move. Presumably, the audience was largely composed of hometowners; yet, there must have been a few tickets sold (at a $7.50 top) to New Yorkers wishing to hear a live performance, for once, of Janáček's *Missa Glagolithica,* an extraordinary score that doesn't show up every week. For that $7.50 these hapless souls were subjected to out-of-tune strings, squawky winds, and a chorus which sang with the texture of wet sludge—all paced with some sense of style by the conductor, but against cruel odds. (The chorus director was named Rhonda Fleming, but she turned out to be the wrong one.)

The evening's other novelty was a symphony, called *Ariel,* by one Stephen Douglas Burton. This, I am sorry to report, also proved rather depressing. Mr. Burton's symphony is a setting of some poems by Sylvia Plath, which is a trendy thing to do, but which also betrays a basic error. Plath's poetry, at least the seven poems chosen, is itself too crammed with music to suggest or even permit further musical setting. Burton's score, smartly modernistic, merely smashes a wide sampling of bits of other people's music against these self-sufficient texts, with results not unlike indigestion. Henry Fogel, with the circuitousness endemic among provincial program annotators, offers the following gem of non-reasoning: "While the perceptive listener will hear Mahler, Strauss [et al.] in this work, he will realize that the work comes out being Stephen Douglas Burton." Give me the telephone book, any day. ■

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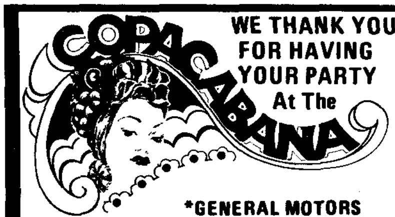

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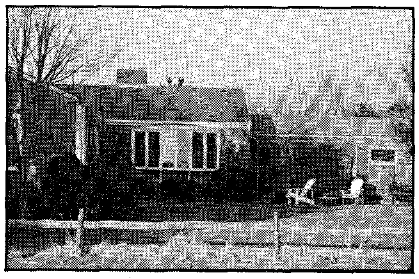

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TOWN & COUNTRY PROPERTIES

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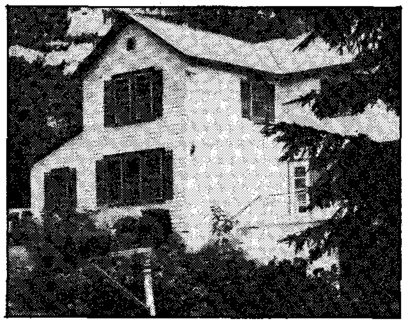

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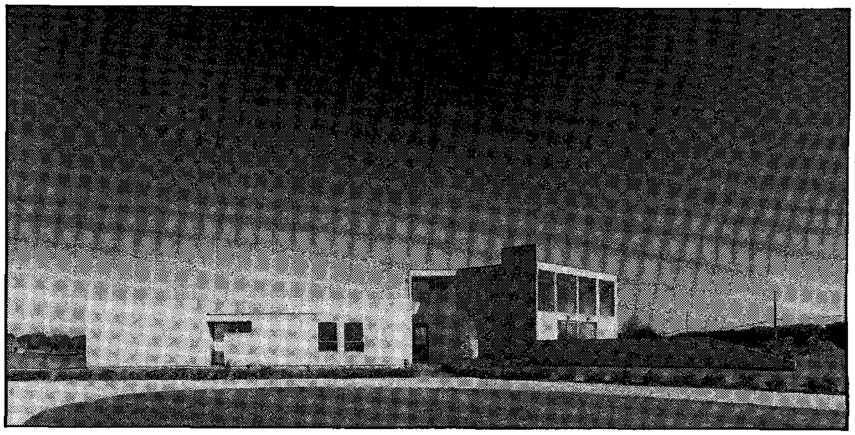

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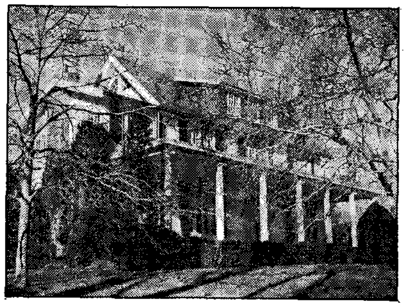

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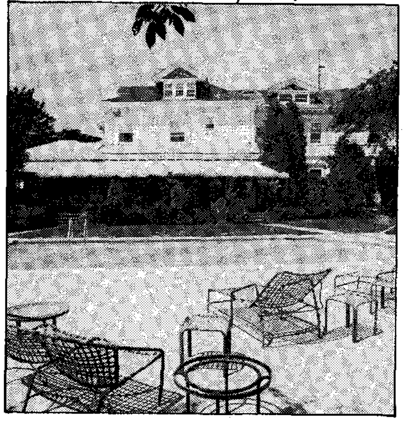

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Your own sheltered anchorage
Your own white sand beaches
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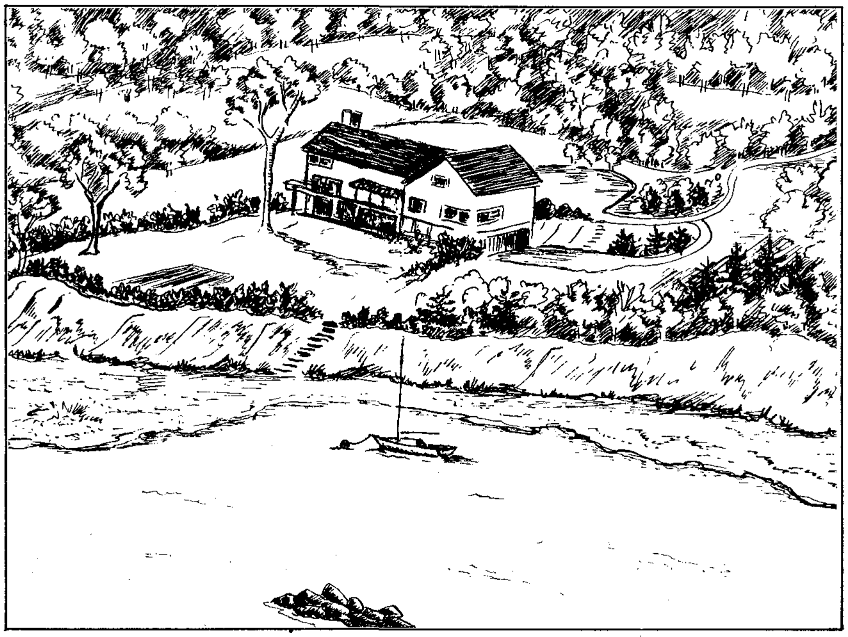

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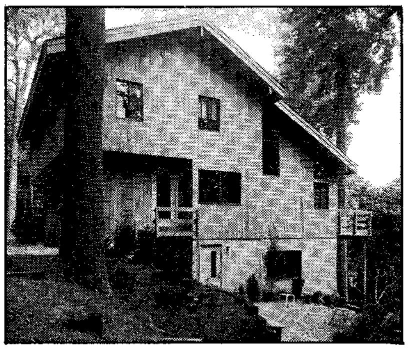

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THIS STOP, GREENWICH VILLAGE

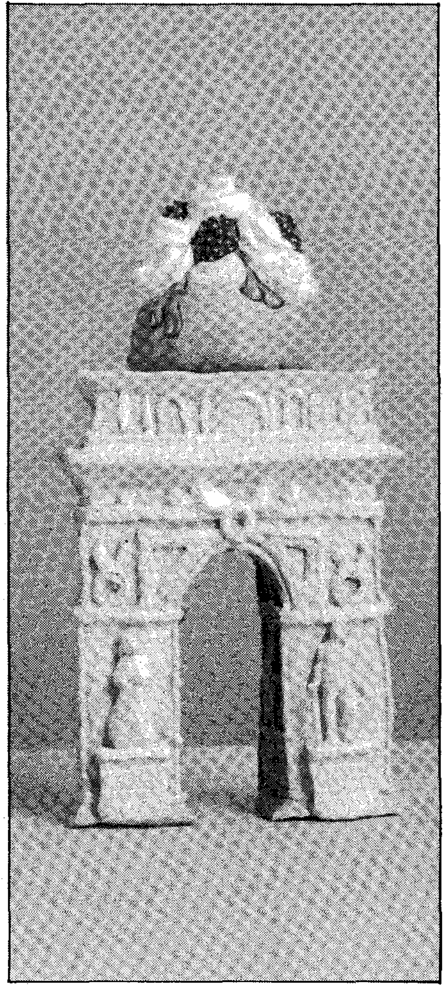
"...The food at La Métairie is often delicious, sometimes superb. These days, this is the best French restaurant in the Village..."

Years ago, offbeat Greenwich Village was famous for a variety and abundance of eating places. But they were never there. Actually, the old neighborhood's streets were lined with little more than spaghetti joints and pizza parlors. Many were honest places, to be sure, but 50 red-sauce houses did not add up to the diversity and color of the district's renown, and the reputation faded.

These days, when the Village is just another high-rent district (its vestigial bohemians the well-fed sort), money has lured what eccentrics never did. Restaurateurs, amateur and professional, have snatched up a hundred storefronts, and a motley of cooking styles, from the eclectic to the pure, compete like hawkers at a fair for the commerce of local eaters-out. Herewith, three recently founded.

At **La Métairie,** on West 10th Street, you are greeted by your host, a tall, bronzed, handsomely weathered, robust-looking gent who is often wearing an *après*-ski sweater; his accent is the guttural growl of a French peasant, but his demeanor is suave. Your waitress is one of a small, earnest corps of youthful, well-nourished, long-haired angels, fetchingly costumed in dark, delicately patterned French country cottons; the star of the group turns your head one extra painless twist with musical speech that is measured out in a gentle cadence of the British Isles. If you dine late, you meet yet another of the notable staff, for the chef goes public at the end of the dinner hour and visits briefly at the tables in the dining room to determine how the evening's efforts went over. This cook is not your ordinary *chef de cuisine,* however, for the kitchen whites hang from the shoulders of a diminutive young woman whose sidewalks–of–New York accent has not been seasoned by her immersion in French food. She wears no *toque blanche* (perhaps because it would double her height), and the chipper enthusiasm with which she discusses her food is unsullied by hucksterism—she does not conceal her chagrin when any of the evening's results is less than what she had hoped. None of her disappointments is devastating, however; in fact, the food here is always decent, often delicious, sometimes superb, making La Métairie the best French restaurant in Greenwich Village and a very good one by any measure.

If you knew the former restaurant on these premises, La Petite Ferme (*en anglais,* "the little farm"), now situated uptown, you know the general physical outlines of La Métairie (*en anglais,* "the little farm"), its somewhat imitative successor: a handful of tables and hardly more than twenty chairs very tightly strung along the circumference of a minuscule, white, rough-plastered room, duplicative, we take it on faith, of the interior of a rustic cottage off a dirt road hard by a rocky, hand-tended field of struggling salsify.



The tablecloths are dark green; your napkin is a heavy dish towel of green-and-white plaid; a basket of flowers and dried grasses hangs from the wall; and a candle burns on every table. As in the old Ferme, there are a couple of cooing doves, but this pair is housed in a comparatively posh bamboo cage, as against the crude wooden bars provided by the predecessor. Ears of maize and chains of garlic adorn the walls, and charcuterie, cheeses, and desserts are on display on a little table and shelf. When the little place is filled, as it often is these days, with well-dressed types, it has the air of too large a festivity, prosperous cousins invited, at a poor relation's too small house.

You are shown a little slate. The dishes of the day are chalked on one side, wines on the other. You are brought good French bread, slightly warmed, and a little pot of sweet butter adorned with a sprig of parsley. They go well with the "cochonnaille," a selection of the charcuterie that includes a coarse, heavily herbed pâté and rillettes, pounded meat that is spiced and fatted almost to the point of excess—it is served with crisp, tart, vibrant little pickles that sparkle in contrast to the enriched meats.

On occasion there is a mousse of sole, an exceptionally fluffy and sweet refinement of fresh fish, with a couple of crisp shrimp for contrast, in a polished sauce that is made slightly pink with a touch of tomato. And sometimes there is a salade du pêcheur—plump scallops, fresh-tasting shrimps, mussels, and a sprinkling of capers in a mayonnaise whose extreme richness suggests it was made on the premises.

The blackboard listing "Salade Jeannette" represents different things on different nights: one time, firm strands of beet and celery with whole marinated mushrooms on a few leaves of tender lettuce, the entire little production moistened with a lively vinaigrette; another time, a simple lentil salad, the firm and tender beans oily, peppered, and solidly satisfying.

Illustrated by Brookie Maxwell/Photographed by Anthony Loew

The talents of that woman in the kitchen are particularly suited to seafood, as she demonstrates in merlan aux câpres, a splendidly browned slice of whiting, moist and flaky within its crust, adorned with capers (she loves capers) and surrounded by crisp vegetables and fluffy rice. Capers again in the sole Métairie, an odd dish in which the delicate fish is covered with a well-seasoned fish purée studded with capers and shrimps. The bar aux raisins is a simple dish of bass in a white sauce with a good bit of wine in it and plump white grapes; the hot and juicy fruit is a nice foil to the tender fish.

The steaks and liver are always well made: excellent meat accurately grilled, crusty outside, tender and bloody inside, moistened with a bit of sauce made in the pan—elegant dishes. But the escalopes de veau provençale, though of pale and tender veal, suffers from a tomato sauce that, with its peppers and olives and garlic, is too much a vegetable stew, not the sprightly sauce it is meant to be. Poulet au vinaigre is a more than decent country dish—lightly browned chicken, stewed and served in a slightly sour sauce.

Good cheese, fresh and at room temperature, is always on hand. If you want a pear with yours, someone peels one for you. Of the desserts, the big production is the tarte Tatin—dark, almost caramelized apples on a well-browned crust, served flaming in Calvados.

No hard liquor—aperitifs and wine only. With tax and tip, a complete dinner for two, with a bottle of wine, will come to around $50.

La Métairie, 189 West 10th Street, 989-0343. Lunch, Monday through Saturday noon to 2:30 p.m.; dinner seatings Monday through Friday at 7 and 9 p.m., Saturdays and Sundays at 6:30 and 9 p.m. Closed Mondays. No credit cards.

Knickerbocker Steak House, at 9th Street and University Place, is a middlebrow pimple (or badge) on the community around fair NYU. Like the toothbrush holder that is also a slide rule, this steak house is also a pinball machine. It should be spinning atop a motel-cum-bowling-alley at the intersection of the Great Divide and the Mason-Dixon line. The toy's gewgaws include illuminated old posters and Hirschfeld caricatures and mirrors on dark wooden walls and hanging lamps of brass and eyeshade-green glass, all meant to convey, one supposes, the sweep of the city's cultural history. They do not. The eclectic, clubby setting evokes nostalgia not for anything in particular, only for nostalgia itself. In any event, the object of the game is

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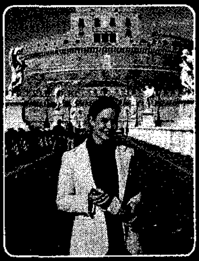

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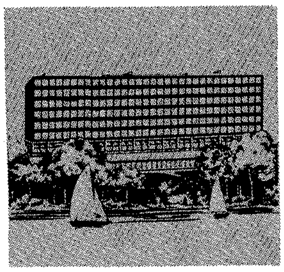

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to be the first one out under the moviehouse Exit sign over the front door, but some of the clientele are in no hurry: You may think the breed died out, but here the survivors are, flushed, granitic, and glazed, pumping gin while they shovel beef and potatoes. At least they are quiet.

You are served by pink college-age boys and girls imported from the central steppe. They are in long-sleeved shirts and four-in-hands, and what they bring you is college-cafeteria food: clam chowder, a thin vegetable soup with a whiff of the Fulton Fish Market; a cocktail of medicinal shrimp; steaks that taste principally of their seared exteriors, though occasionally they are tender and accurately prepared; prime ribs of beef (Saturdays and Sundays only) that are immense, picturesque, and bland—you are delivered a glass of egregious sweet wine after this dish, for no announced reason, presumably as a literally intended *digestif*. Chicken is to this establishment's chicken what art is to aggravation.

But the desserts are good, including a splendid Charlotte russe made with airy, moist sponge cake and thick, freshly whipped cream; sharp, nutty, nubbly spice cake in a buttery icing; and good, hot apple pie, which you can have with that good whipped cream.

Dinners for two, with wine, tax, and tip, come to around $40. Background music. Popular.

Knickerbocker Steak House, 33 University Place, 228-8490. Open Monday through Thursday from noon to midnight, Fridays and Saturdays to 12:30 a.m., Sundays to 11:30 p.m. American Express, Master Charge, Visa.

A ten-stool bar at the front and a dozen or so tables in the back are all of **Café Loup,** on 13th Street east of Fifth Avenue, but if every neighborhood in New York had a dozen like it, the supermarkets would fold and the mom-and-pop stores would go back to the middle-of-the-night sandwich trade. The food here is simple and good, if never wondrous; the prices are reasonable, if not exactly low; the surroundings are comfortable; the service is efficient, friendly, and unpretentious (though occasionally a waiter will sniff a cork); and the people at the next table do not grunt—this is a civilized place, and one senses no generation gap between the young people who wait on tables and tend bar and the contented middle-aged crowd that has made this its neighborhood joint. The walls are beige and hung with prints. Pots and pans and little vases of dried flowers are on display on little shelves. The bar and tables are of unstained wood, and at every place setting there is a deep-blue napkin in the bowl of a large wineglass. Blackboard menus circulate to where they are needed—when it is time for you to look at one, one is placed on a blond bentwood chair near your table.

You are offered different soups on different days—sometimes pea soup, ham and noodles in it, thick, only mildly seasoned, Germanic, a good first course if you missed lunch. Otherwise try the mushrooms à la Grecque, very crunchy, in an herbed and onioned marinade that is perhaps a bit too sweet, but good. Splendid snails are served without shells, with mushrooms, in a thick and garlicky sauce, a hefty chunk of toast buried therein, which makes for a lovely hardness against the rich food.

The place is a bird house: good duck Montmorency, the skin crisp, the dark meat rich, the cherry sauce not excessively sweet; and good poulet moutarde, a simple dish of nicely browned chicken with a mild mustard sauce; and, best of the lot, Cornish hen aux fines herbes, the skin of the little bird almost black without being burned, intensely flavored with the taste of herbs.

The sautéed calf's liver is okay, strewn with sautéed onions, the meat pink and moist, though it could do with a crisper surface. And the almost excessive richness that is natural to sweetbreads is leavened by the sharp dark sauce and strands of ham that are served in this version. The steaks, at around $10, are the most expensive items in the place. The grilled steak is fine, but the steak with garlic is marvelous—fragrant and bloody.

Fresh vegetables, simply prepared, are served with all the main courses.

The desserts have cute names, like "Peter's Pan Chocolate Cake," which, name aside, is memorable for the raisins and nuts the rich cake is studded with. The cheesecake is the heavy, cream-cheese variety—it is brightly lemoned, sweet, and extremely thick. There is carrot cake, and it is spicy, moist, pleasantly pebbly. And there is strawberry shortcake, made with plump, ripe berries and good whipped cream—it would be better still on a biscuit instead of this pallid sponge cake. Very good coffee.

Complete dinners for two, with a bottle of wine, are around $40, tax and tip included. A near singularity for these days: Juice for sours and such is squeezed from fresh fruit, at the bar, when the drinks are ordered.

Café Loup, 18 East 13th Street, 255-4746. Lunch, Monday through Friday noon to 3 p.m.; dinner, every night 6 to 10 p.m. American Express, Diners Club. ■

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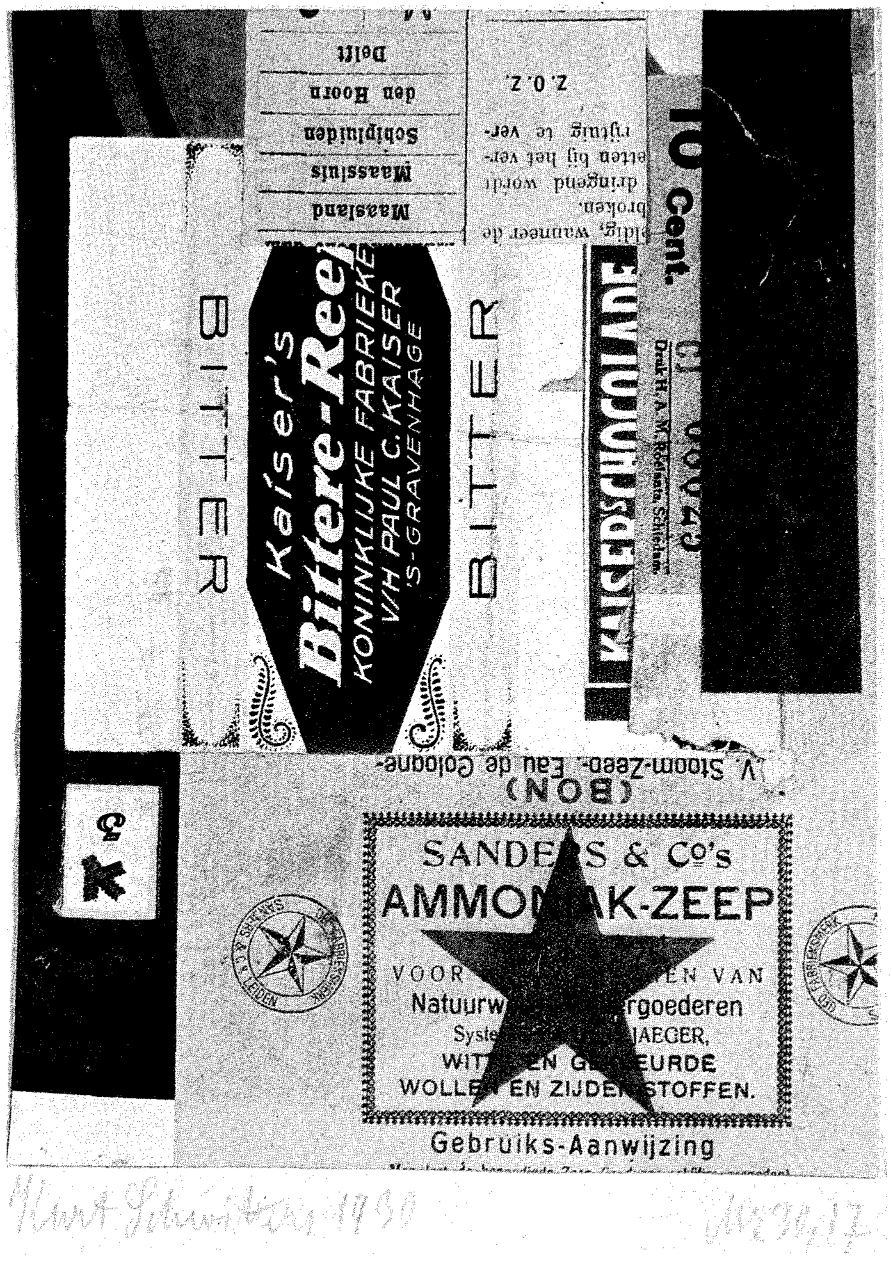
Art/John Ashbery

LUCIAN FREUD: BEYOND THE PLEASURE PRINCIPLE

"... Except for Bacon, Lucian Freud probably commands more respect and less love at home than any painter of his generation..."

Unlike English novels or plays, English painting doesn't travel very well. Younger artists don't fare too badly, at least they didn't during the brief "swinging London" era when it was difficult to tell where New York left off and London began. At that time an actual vogue for British sculpture arose here, partly due to Anthony Caro's long and influential residence in this country—and a good thing it was, too.

But though sculptors like Philip King, Isaac Witkin, and Tim Scott, conceptual artists like Richard Long and, of course, superstar David Hockney are familiar enough in America, there is a generation of older British artists who don't fit comfortably into any category—mostly unknown here, though regarded in England as semi-legendary figures who would be Establishment if their work were a bit more congenial and they themselves less retiring.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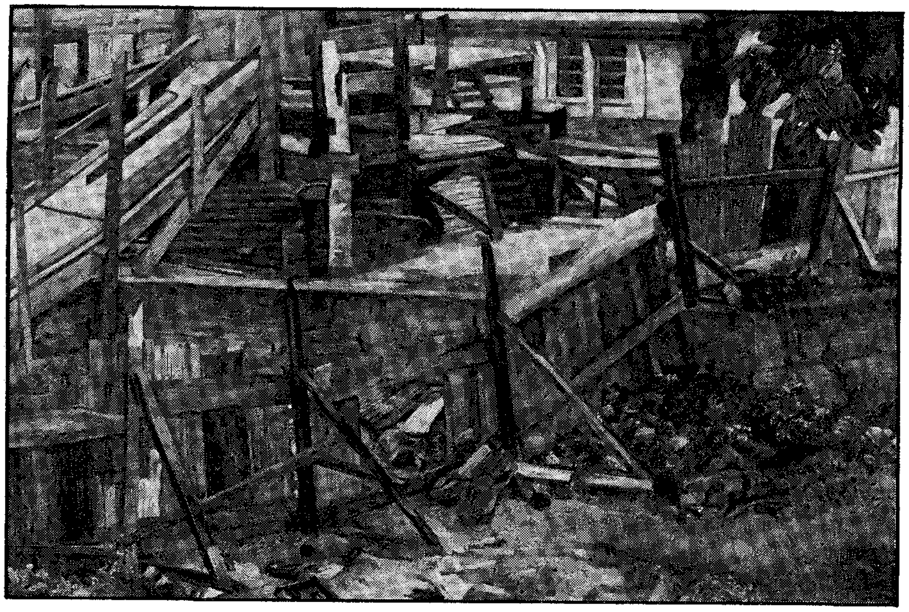
Kurt Schwitters 1930
Mz 30,17

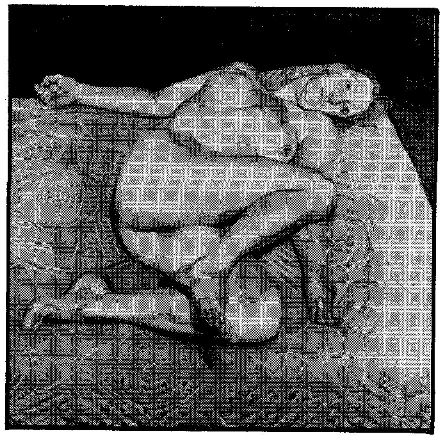
Collage grad: *Kurt Schwitters's* Ms 30, 17, *1930, 6⅜ by 4⅞ inches, at Marlborough.*

Among these, only Bacon is well known in this country; others like William Coldstream, Rodrigo Moynihan, Frank Auerbach, and Duncan Grant are known largely by hearsay, if at all. Of course, they *are* hard to classify, and Americans like labels. Moynihan, for instance, has an inconsiderate way of moving back and forth from heightened realism (he painted the queen's portrait) to minimalism to something close to Abstract Expressionism, without asking anyone's permission. Eventually such recalcitrance may turn out to have been these artists' saving grace; right now it has restricted their fame to England, and at a time when England seems to have eyes mainly for the latest American import. (Several years ago "Try it—you'll like it" T-shirts were spotted in King's Road weeks before they surfaced in New York.)

One painter who is especially highly regarded in England is **Lucian Freud,** who at age 55 is having his first show in America, at Davis & Long. Except for Bacon, he probably commands more respect and less love at home than any painter of his generation. And now one can see why.

Yes, he is Sigmund's grandson and, yes, he does frequently paint his mother, but Freudian speculations probably ought to end there. Although he seems in his paintings, which are almost all portraits, to take a rather bleak view of the human genre, it is both less disturbing and less glamorous than any association which the name Freud might conjure up. Nor is the misanthropy-in-the-guise-of-humanism of his friend Bacon much in evidence. His subjects are solemn, even grim-faced; they tend to stare, slightly spaced-out, at the ceiling or the floor, but they don't look upset and are certainly not metaphors for human suffering. Only





British subjects: Adventure Playground *(left), 1978, oil on canvas, 8⅝ by 13 inches, and* Night Portrait *(above), 1978, oil on canvas, 28 by 28 inches, two of the works in Lucian Freud's first exhibition in the United States, at the Davis & Long Gallery.*

one, a naked youth holding a rat rather too close to his genitalia for most people's comfort, seems to be making some kind of point, but he is counterbalanced by the almost respectful portrait of "Big Man," a Pooh-Bah in a three-piece suit who is a very distant cousin of Bacon's snarling executives. The only hint of anything sardonic is in the style, which is almost a send-up of the corporate academic portrait.

It is, in fact, Freud's manner rather than his matter which is unsettling, and for reasons that aren't too clear. One quickly becomes aware that everything—flesh, clothing, walls, bedding—has been given the same greasy, satiny finish, like gray innards. The palette—mostly burnt umber, vapid white or beige, brownish-pink flesh tones—quickly becomes oppressive, though it looks innocuous. The pigment is neither thick nor thin, and though traces of the brush are everywhere, there is certainly nothing like pleasure in the juiciness of paint as material. In fact, the brush marks—minute parallel grooves that, in the backgrounds, seem to parody the painterliness of Whistler—continually remind us of the presence of the artist, who is otherwise obtrusively absent from his work.

The sitters look intelligent, even sophisticated, neither poor nor well-off; but they are in limbo. Their surroundings are unspecific—a chair, a bed, or an off-white wall are the most we get to see. The mood is vacancy, but a vacancy that could easily turn nasty. The politeness of British conversation often seems based on the unspoken assumption that there is something horrible lurking nearby, perhaps around the corner of the alcove in this room, which we shall *never* speak of.

How this emptiness might be peopled is suggested by *Adventure Playground,* a junk-filled backyard which is the one landscape in the show. Here the *horror vacui* is speaking its mind, and the anonymous crud rushing in to fill it—all carefully differentiated with Vermeer-like objectivity—implies that we should be content with vacuums. Seldom have so much sensitivity, tact, and skill been used to such negative ends.

The work of **Kurt Schwitters** gets seen fairly frequently: The Museum of Modern Art gave him a retrospective in 1948, the year of his death, and there have been other retrospectives since. Abundant as his work seems to be, there is never quite enough of it, so the present Marlborough show of collages and assemblages is a boon to MERZ junkies like myself.

"MERZ" (from *Kommerz* and also from *ausmerzen,* "to eliminate") is, of course, the word coined by Schwitters for whatever it was that he did. He wrote in 1918: "It is my ultimate object to combine art and non-art in a world-embracing MERZ picture. To make use of snatches of prose in poetry, of rubbishy images in my paintings, deliberately to choose inferior or bad materials in creating works of art. . . ."

To this end he collected scraps of paper and junk and combined them in abstract compositions which approach the aloof Apollonian aesthetic of the Bauhaus and De Stijl without letting us forget their plebeian origins. Like Bruno S., the human "found object" in Herzog's films, the almost embarrassingly human element gives a strange poignancy to the art it finds itself trapped in. And it is both the Dada and Constructivist schools, with which he had affinities. He was after "a union between art and non-art," with neither predominant. Today, when most artists are aligned on the side of one or the other, this still strikes us as novel.

Sometimes the "impure" nature of his materials is subjugated to their formal qualities, as in the 1931 *Rot, grau, schwarz.* At other times "literary" associations take over: *The Hitler Gang* gets its title from a torn newspaper ad for a movie of that title. Politics, even Nazism, could become another formal element for this refugee from Hitler.

The greatest Schwitters collages are those in which the narrative overtones and the purely visual properties of the materials are combined so seamlessly that one is conscious of neither, as in *sch,* where these letters, in white script against black, become protagonists in a strict black-and-white ballet. Here, art transforms life but fails to notice it is itself being transformed.

There is a lot of good sculpture around at the moment. **Willard Boepple** is one of the brighter stars of the "Bennington school" (he was born there, in fact), which grew up around Anthony Caro. His sculptures at Acquavella treat steel like cardboard, crushing it, folding it into box shapes, spreading it flat in sheets, as in *The Bar and the Bear.* **Ken Greenleaf** (Tibor de Nagy) has a similar way with raw lumber and sheet metal. The rural connotations of these materials prevent his rather baroque compositions from seeming too high-toned; the results are exciting. Finally, **Barbara Schwartz** (Willard) shows wall pieces in which two vertical rabbit-ear forms are juxtaposed like mirror images. They suggest totems whose magic resides entirely in the tensions stemming from the brusque confrontation of two similar but not identical shapes. ■

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 316

BY MARY ANN MADDEN

Cosmopolite couple—HERB AND RITA VELOPMENT

Husband and wife stars of *South Pacific*—SAM AND JANET EVENING

Mild-mannered hockey team—THE TORONTO MAKE-BELIEVES

Predominantly black baseball nine featuring Cookie Lavagetto—THE BALTIMORE OREOS

Above, what have we hear, or the homonymous caller. Competitors are invited to provide definitions for one related pair of familiar names, titles, aphorisms, or the like, which have been altered homophonically.

Results of Competition 313, in which you were asked for examples of Good News.

Report: First, the bad news. Much duplication. For example, remarks anent: Franklin's kite, Farrah's teeth, Streisand's rhinoplasty, W. Disney and M. Mouse, Newton's apple tree, the Trojans' horse, C. Columbus and HRH Isabella, the overbooked *Titanic.* And: "I'm afraid there's mold in those petri dishes, Dr. Fleming." "Mona, let's have a little smile." "Twenty-four dollars in trinkets, and that's my final offer." "Lana, how about a soda?" "It's positive, Mrs. Dionne." "Mr. Youngman, your wife's been kidnapped." "Can't get Temple? Let's go with the Garland kid." "Sorry, Gypsy, it's all the fabric we have." "Gee, Milton, these seem to be *women's* clothes." "It's called hyperthyroid, Mrs. Alcindor." "The express is late, Madame Karenin." Also: Levi, meet Strauss. Gilbert, meet Sullivan. Ringo, meet John, Paul, and George. Michelangelo, meet chapel. Joshua, meet horn. Dracula, meet dentist. Sigmund, meet couch. Archimedes, meet bath. Melvin Dumar, meet hitchhiker. Bubbles, meet Mr. Bing. Cauthen, meet mount. Claudius, meet curtain. Fric, Frac. De Sade, meet your Maker. Nero, meet your match. Plus, from a previous competition: June Allyson, meet Peter Lawford, Mel Tormé, and Joan McCracken. And now, more Good News:

First Prizes of two-year subscriptions to "New York" to:

"Sorry, Telly, but it looks like ringworm."
Mark A. Cohen, NYC
sp. mention: Trudi Pollack, Encino, Calif.; Jerome Lane, Fair Lawn, N.J.

"Yes, it's only a cameo role, Miss Dietrich, but you won't have to move a muscle."
Nikki Rosa, NYC

"The studio regrets to announce it must shelve its plans to produce *Airport '79.*"
Janet Lemkau, Plandome, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

"And you'll be sharing a cell with a Mr. Houdini."
Bill Thaler, NYC

"I have a commission here, Herr Wagner, for four incredibly long, boring operas to be performed on consecutive nights."
Cary Frumess, Ithaca, N.Y.

YOU ARE NOW LEAVING PEYTON PLACE.
Paul E. Smith, Pittsburgh, Pa.

And Honorable Mention to:

"It's the president, Mr. Ford."
Lewis Terman, South Salem, N.Y.

"Marry Jane Seymour? Over my dead body!"
Michael Schreiber, Brooklyn

"Shut up, Marcel."
similarly: Norman Goldblatt, Rochester, N.Y.; David M. Lane, Fair Lawn, N.J.; Sidney Richards, Miami, Fla.; Leslie Kushner, Ithaca, N.Y.

"It looks like a cruise package, Mr. Nolan."
David I. Warren, Chagrin Falls, Ohio

"I think the fat one likes you, Peter Paul."
Homer Schaaf, NYC

"*Charlie's Angels* will not be seen tonight. . . ."
Richard Fried, Brooklyn
similarly: Marilyn Crystal, Scarsdale, N.Y.

"But if you enroll Adele for all 30 lessons now, Mrs. Austerlitz, Frederick can take the same course for half price."
Robert McCaddin, Allenhurst, N.J.

"Hello, my name is Michael J. Anthony."
Lois Fritts, Springfield, Va.

"Sir, I believe there's a torpedo headed our way."
Jim Schottelkotte, Cincinnati, Ohio

"Ham, Amaretto and cream comes out in the laundry."
S. J. Hinand, Brooklyn

"Oh, go jump in a lake, Jacques-Yves."
Jeff Monasch, Brooklyn

"That girl you just beat 6-1, 6-0 is a professional player, Dr. Raskind."
Scott Setrakian, San Francisco, Calif.

"Accepting the award for Miss Garson is . . ."
Craig Wolfson, Spring Valley, N.Y.

"Madam, I'm Adam."
Mariel Bossert, Chatham, N.J.

"Take a look at those cats playing in your front yard, Mr. Kliban!"
Flo Boki, Frenchtown, N.J.

"Listen to what your grandmother is telling you, Alex."
David Yermack, Lawrenceville, N.J.
similarly: Sally Kornbluth, Fair Lawn, N.J.

"It was a beautiful Bar Mitzvah, Mr. and Mrs. Simon. I hope Neil enjoys the fountain pen."
Martha H. Freedman, Sarasota, Fla.

"Sorry, Mrs. Fritchie, but we're out of Clairol Ash Blond No. 3."
Reuben Tam, NYC

"Randy, I'd like you to meet the little woman."
Steven Greenspan, Bronx

"We just looked at your X-rays, Leon—the Norton fight is off."
Irma B. Malcolm, Teaneck, N.J.

"Grant, Ulysses S.? You've been drafted."
Carl A. Pforzheimer, Scarsdale, N.Y.

"We appear to be having some difficulty with our electrical system, Mr. Liberace."
similarly: Mark Presser, Far Rockaway, N.Y.; J. Aubrey Parrott, Columbia, S.C.

"If nominated, I will not run; if elected, I will not serve."
Arthur Vercekketto, Elmont, N.Y.

"Monsieur Dali, I found your watch. You dropped it in the fireplace, and . . ."
Steven S. Palmer, Tuscaloosa, Ala.

"With your political pull here in Casterbridge, there is no reason you can't get elected."
Jon Nelson, Washington, D.C.

"We caught him wearing lipstick again, Mrs. Revson."
Larry Laiken, Bayside, N.Y.

"Bambi, it's someone from Sioux City, Iowa, on the phone."
Amy Wolf, Philadelphia, Pa.

"Flight 231 will be leaving in five minutes, Mr. Polanski."
C. Midurski, Brooklyn

"Did you hear? McGovern is running against you."
Reuben Epstein, NYC

"Baby Leroy is sick and won't be on the set today, Mr. Fields."
Mark Wolfson, Spring Valley, N.Y.

"Of course, you know Mr. Sutter won't by paying you mill hands all that much."
L. J. Horowitz, Floral Park, N.Y.

"What a sweet kitten! Let's call it Pericles."
Viktor Blume, Sayville, N.Y.

". . . they're changing it back to Sixth Avenue."
A. J. Hinand, Brooklyn

"Well, Henry David, maybe you should just get away from things for a while."
Dave Girshoff, NYC

"Frank, just fake it—go 'dum de dum de dum' or something."
Jo Chase, Galilee, R.I.

"The Egyptian rooms are closed today, Mr. Keats, but you might enjoy looking at our Greek collection."
J. Bickart, NYC

"Mr. Tiffany, the glass you ordered—I'm afraid there was an accident during the shipping, sir, and . . ."
Charles Almon, Brooklyn

"Medea, the *deus ex machina* is here."
Pericles Crystal, Scarsdale, N.Y.

"With the waiters dancing all over the stage, you better move Dolly up onto a staircase."
Regina McPartland, Toronto, Canada

"Your laborious attempts to induce a metamorphosis in me are an exercise in futility, Professor Higgins."
Beatrice Mallon, Rego Park, N.Y.

"When you meet him, Nancy, make sure you wear your flats."
Betty Bader, Scarsdale, N.Y.
sp. mention: Sylvia Lawler, Whitehall, Pa.

"Dean, we're out of tonic."
Joe Scazzero, Alexandria, Va.

"Liza just came in the stage door!"
Jay McDonnell, NYC

"Anwar, this is Walter Cronkite calling."
John Lippman, Tacoma, Wash.

"Gee, I'm sorry, Jackson, but those cans of paint were just sitting all over the floor and, well—clumsy me!"
similarly: Norman C. Ansorge, Red Bank, N.J.; Jacqueline Fogel, Jamaica, N.Y.

"I'm sorry, Ingmar, but I can't cure you of the insomnia and strange dreams."
Libby Siegel, NYC

"And this one, my dear count, in addition to the extra-soft padding and luxurious quilted lining, opens easily from the inside."
Angelo Papa, Trenton, N.J.

"Grrrrrrrrrr! Say, aren't you Androcles?"
Wally Olesen, Westport, Conn.

"Sure it was a bad spill, dear, but you'll be on *Wide World of Sports* every week."
Frank Malanga, Hollywood, Fla.

"Some may call me a quack, Mrs. Flynn, but I advise giving your little boy hefty daily doses of vitamin E."
Joe Gluck, South Orange, N.J.

"Jordan, you and Maria will have to share a sleeping bag."
Ilda Gans, Riverdale, N.Y.

"I meant no disrespect, Mr. Dangerfield."
Physics Bldg., SUNY, Albany, N.Y.

"And this amazing collection on three long-playing records is being offered for positively the last time."
similarly: Sam Morrow, Zelienople, Pa.; Lil Wilen, NYC

"Number 605 didn't work, Dr. Ehrlich. Shall we try another one?"
similarly: Fred Blume, Sayville, N.Y.; Susan Jaffer, Waymart, Pa.

"Chris, is that *you* in this week's *New York* Magazine?"
Chris Doyle, Reston, Va.
similarly: many

Contest Rules: One entry only should be sent to Competition Number 316, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 28. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of May 22. Out-of-town postmarks are given three days' grace. **Postcards, please.** ■

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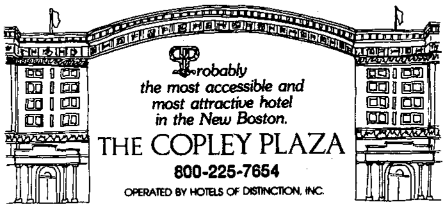

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Page of Lists / Terry Clifford

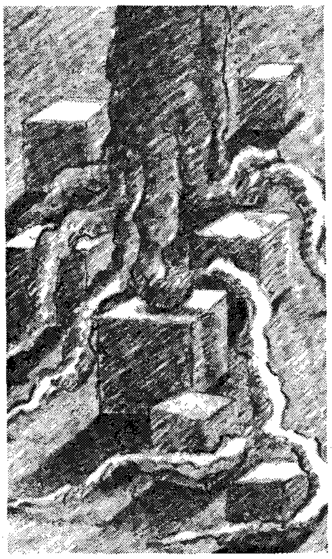
THE NATURAL WONDERS OF NEW YORK

> "...You can see fossils in buildings all over the city—one place to look is the marble trim at the entrances of Saks..."

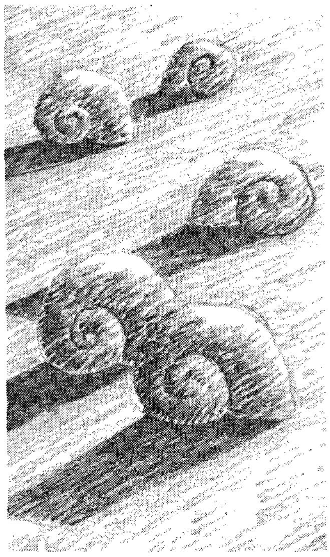
It's not true New Yorkers have no heart. We got heart; we got trees and rivers and fossils and hills and nature all around us, and there's no reason to live anywhere else.

1. Water. The only big natural river still left within any of the boroughs (the others were filled in) is the Bronx River. Other smaller bodies of water are Tibbett's Brook, which runs into the lake in Van Cortlandt Park; the Montayne rivulet in Central Park, which starts as a spring on West 100th Street and actually forms a waterfall; and Inwood Hill Park's Cold Spring, which was prized by the Indians as being the best drinking water around.

2. Trees. A tree grows in Brooklyn—like a weed, in fact. The tree referred to in the famous story is the ailanthus, the Chinese "tree of heaven." For some reason, Chinese trees withstand New York soot better than any others. They're all over the city.



The fattest tree in New York—a copper beech eighteen feet around—grows in Inwood Hill Park. Almost as wide are the tulip trees in Alley Park in Queens.



The oldest forest in the city is the hemlock forest in the New York Botanical Garden in the Bronx. It was here long before any white man set foot in the New World.

3. Bones and fossils. There are two kinds of fossils to be found in New York: the native ones below ground and the imported ones above ground, in buildings made of out-of-state or foreign stone. The best place to find indigenous fossils is the clay pits on Staten Island.

Imported fossils are all over the city. In the white limestone of the buildings on the southwest corner of 51st Street and Rockefeller Plaza, you can see fossils of creatures that lived in a tropical sea that covered Indiana 330 million years ago. Sidney Horenstein, fossil expert at the American Museum of Natural History and the publisher of *New York City Notes on Natural History*, says that the discerning eye will find fossils in all kinds of buildings constructed of stone from foreign quarries. Another place to look is the marble trim at the entrances of Saks Fifth Avenue.

New York excavations have produced some interesting finds. The marshes of northern Manhattan once turned up the jawbone of an Ice Age elephant, a relic of the time when mastodons last roamed here—some 10,000 years ago.

An Indian dog burial ground was discovered at West 210th Street when a hill was removed in 1902 to make way for the footings of the elevated IRT (210th Street was apparently sacred ground to the Indians).

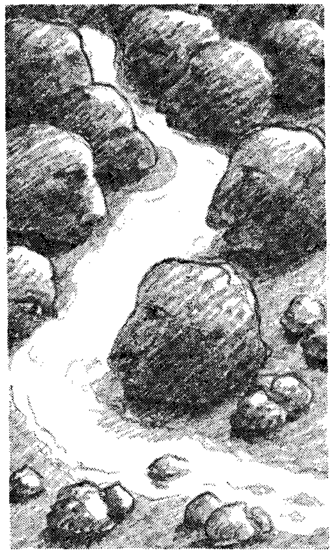
4. Altitudes. The highest natural elevation in the city is Todt Hill on Staten Island. At 426 feet, it is not only the top of the apple but the highest point on the Eastern Seaboard south of Maine. It is made of serpentine, a green mineral that is more than 460 million years old.

The highest point in Manhattan is a 268-foot hill on Fort Washington Avenue, at the site of the old fort. It was there that an American woman first fought in a battle (Deborah Sampson, during the revolution) and, later, where Manhattan Island was surrendered to the British in 1776.

A 284-foot hill at West 250th Street and Fieldston Road marks the summit of the Bronx. A 285-foot peak in Greenwood Cemetery is the highest point of Brooklyn, and a 225-foot hill in Little Neck, southwest of Lake Success, that of Queens. The last two were formed by rocky debris left by the melting glaciers at the end of the Ice Age, 17,000 years ago. (New York City was once the southern border of a massive sheet of ice that covered much of North America.)

Manhattan rises steadily upward from Bowling Green, 21.75 feet above sea level, to 45.73 feet at Union Square, to 86.64 feet at Columbus Circle, to 203.25 feet at High Bridge Water Tower. There is one huge dip—the Harlem Lowland. There is also a large fault that runs through Harlem—underneath 125th Street.

5. Rocks. The oldest rocks in New York are in the deposits of Fordham gneiss in the Bronx; they're about a billion years old and are visible where University Heights rises above the rest of the borough.



The boulders strewn across Central Park are 460 million years old. All of New York City once looked like the hilly, rocky terrain in the park until it was leveled to relative flatness by city planners in the nineteenth century. ■

Illustrated by Colette Portal

REGGIE JACKSON DRIVES A RABBIT??

Reggie appreciates the finer things in life.

He has a collection of fine cars, including a Rolls-Royce, but the car he really depends on is his VW Rabbit. Why?

"Because it holds everything I want it to hold. And it does everything I want it to do."

That's high praise, coming from a man who re-wrote baseball history. And who can clearly afford to drive any car (or cars) he pleases.

It's also high praise coming from a man who's 6′2″, weighs 210 pounds and doesn't like his style cramped. By any body or any thing.

We understand exactly why he's so impressed: Rabbit has more trunk space and glass area than a Cadillac Seville. And more people room than 40 other cars on the market.

Reggie knows enough about cars to appreciate Rabbit's front-wheel drive for better tracking, especially in bad weather. To say nothing of front disc brakes, an independent stabilizer rear axle and rack-and-pinion steering.

He also knows magic when he sees it; his Rabbit "L" is the only car he could buy that has seat belts that actually put themselves on.

It's an impressive list, to say the least. But Reggie, in his own way, says it most:

"The only one I have to impress —is me."

VOLKSWAGEN DOES IT AGAIN

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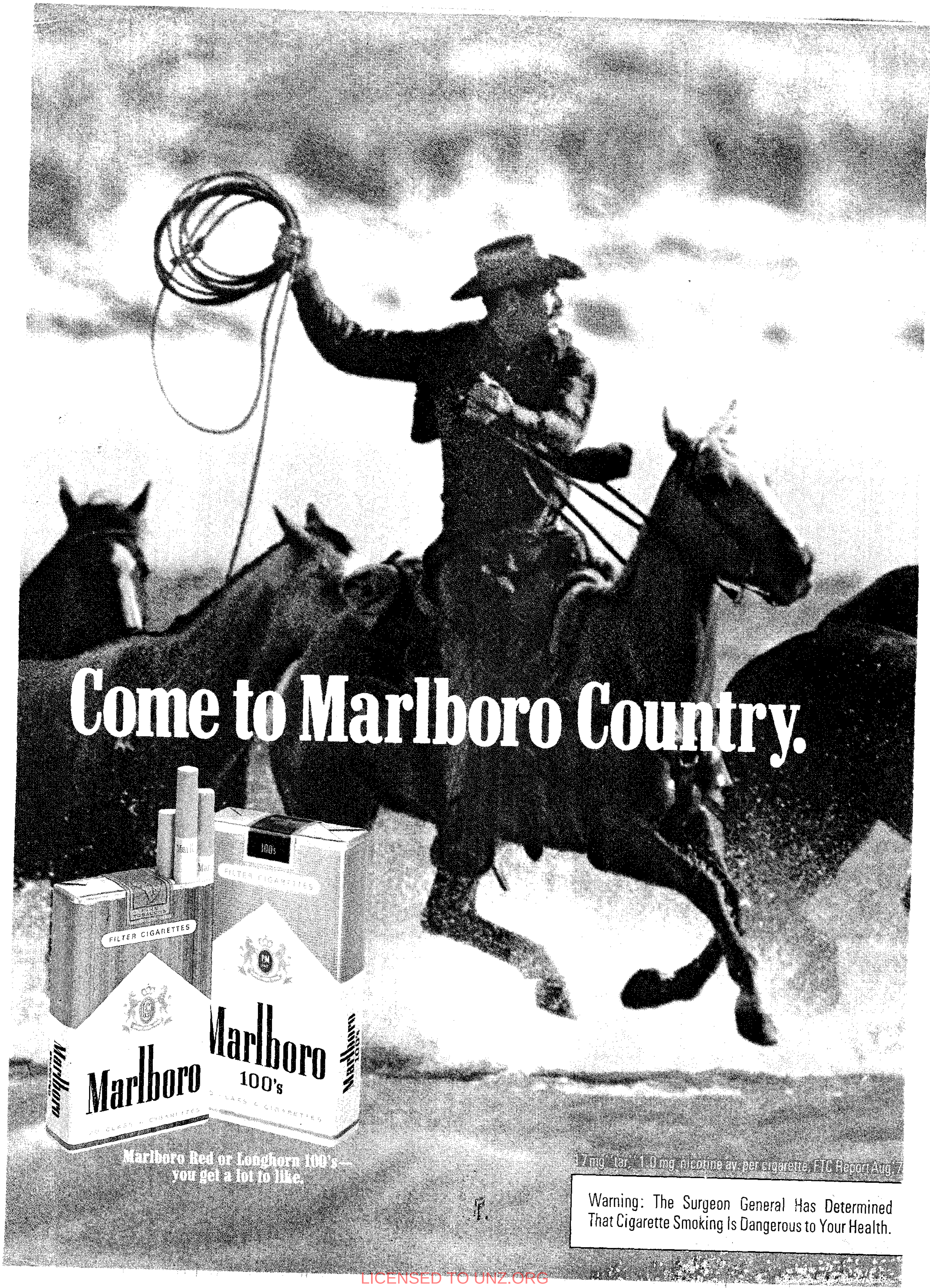
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